

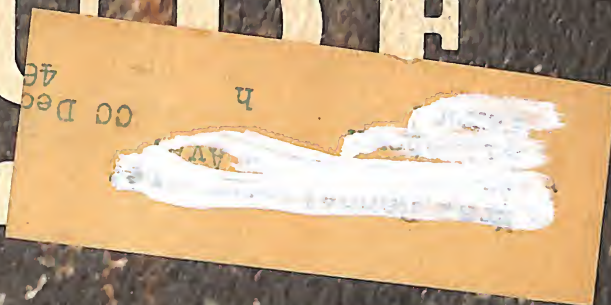
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THE (NEW YORK) STADIUM concert season opened most auspiciously on June 18, when an audience of sixteen thousand turned out to hear an excellent concert by the Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski, with Artur Rubinstein as soloist in Brahms' Second Concerto.



GEORGE SZELL

THE CLEVELAND ORCHESTRA will inaugurate something new in the annals of American symphony orchestras this coming season when, under its new conductor, George Szell, it will engage two "apprentice conductors" as assistants to Mr. Szell. Candidates for these new positions will be submitted to a rigid examination and will work with the orchestra as "master students" under the personal supervision of Mr. Szell. These opportunities have been made possible through the cooperation of the Kulas Foundation, established by Mr. and Mrs. E. J. Kulas, trustees of the Musical Arts Association which operates the Cleveland Orchestra.

GIAN-CARLO MENOTTI has been appointed to the faculty of the Curtis Institute of Music, Philadelphia, to succeed his own teacher, Rosario Scalero, who is retiring.

LILLIAN MAGIDOW, seventeen-year-old pianist from Los Angeles, has been judged winner in the third annual KFI-Hollywood Bowl Young Artists Competition. She will have a professional appearance as soloist with the Hollywood Bowl Symphony Orchestra under the direction of Leopold Stokowski.

THE UNIVERSITY OF IOWA Chorus and Symphony Orchestra presented in May a program of compositions by Iowa composers. The chorus was directed by Herald Stark, and the orchestra was conducted by Philip Greeley Clapp. The composers represented on the program were Maurits Keszner, Leon Karel, Marshall Barnes, Wendell Schroeder, and Philip Greeley Clapp.

THE CANADIAN FEDERATION of Music Teachers Associations held its sixth biennial convention on July 1-3 in Toronto. With Mr. Lyell Gustin of Saskatoon, Saskatchewan, as president, the convention program included valuable discussions on subjects of vital interest to teachers.

A "TRIO in Memory of Our Dead Children," Op. 63, by Michael Gnessin, Soviet composer, was given its first American performance when it was played by the Musical Arts Trio in Chicago, on May 25.

PRINCESS ELIZABETH, heir presumptive to the British throne, received a bachelor of music degree at London University on July 10. Princess Elizabeth, who sings and plays the piano, has long taken great interest in music.

THE DALLAS SYMPHONY ORCHESTRA, headed by Antal Dorati, has announced plans to offer a commission of one thousand dollars each year to a composer for a new symphonic work, beginning next season. No indication is given of who will receive the first commission.

ROBERT MENGA, eleven-year-old violinist of North Foxboro, Massachusetts, is the winner of the seventh annual auditions of the Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs. Master Menga is the youngest winner by three years, ever to have won this award.

THE NINTH SYMPHONY of Shostakovich was given its first performance in this country in the program which opened the Berkshire Symphonic Festival on July 25.

THE UNITED STATES ARMY is sponsoring a series of concerts of recorded music given in Belgrade, Yugoslavia, which has proved a decided success. At the first concert, a program devoted to recordings of works by Samuel Barber attracted an audience twice as large as the hall could hold.

ELLEN BALLON, Canadian pianist, has been invited by Heitor Villa-Lobos, Brazil's leading composer, to play the latter's new concerto under his direction in Rio de Janeiro, on October 26.

DR. OSCAR WAGNER, dean of the Juilliard School of Music and of the Graduate School, has resigned to become a member of the piano faculty and adviser on curriculum at the Los Angeles Conservatory of Music and Arts.

DR. JAMES ALLEN DASH, musical director and conductor of the Bach Festival Society of Philadelphia, has announced auditions to select several young singers as soloists in the 1946-47 Great Masters Concerts, in the Academy of Music. The new soloists selected will appear with Metropolitan Opera stars already engaged for the series of oratorio concerts. The dates of the audition will be announced later, but meanwhile, applications may be addressed to Dr. Dash at 1715 Chestnut Street, Philadelphia 3, Pennsylvania.

BARBER SHOP QUARTETS had their big night in June, when the twelfth annual American ballad contest for barber shop quartets, sponsored by the Department of Parks of the City of New York, was held in Central Park. The Club Harmony Flat Foots, a quartet of Bronx policemen, won the finals, with the second prize going to the St. Mary's Horsehoers. Sigmund Spaeth and Geoffrey O'Hara were among the judges.

THE ROBIN HOOD

DELL concert season had an auspicious opening on June 24, when an all-Tchaikovsky program was presented under the direction of Dimitri Mitropoulos, with Carroll Glenn, violinist, and Eugene List, pianist, as soloists. All attendance records for opening night were broken when, with perfect weather, a throng of 12,000 turned out. The soloists stirred the audience to a high pitch of enthusiasm with their brilliant performances. Among other artists scheduled for appearances are Alec Templeton, Oscar Levant, Eleanor Steber, Claudio Arrau, James Melton, Nathan Milstein, Dorothy Maynor, and David Madison, concertmaster of the Dell orchestra.



DOROTHY MAYNOR



THE SEVEN-WEEK SEASON of "Pop" concerts at Carnegie Hall, New York City, closed on June 22, with everyone voting it a most successful venture. Opportunity was given, during this series of concerts, to a number of promising young conductors, as well as other conductors of established reputation, to direct the orchestra, composed to a great extent of members of the New York Philharmonic-Symphony Orchestra.

THE PHILADELPHIA ORCHESTRA, during the past season, played to the greatest total audience in its history. The one hundred and seventy-two concerts drew a total of 630,000 listeners.

ERICH LEINSDORF is conducting the London Philharmonic Orchestra this summer in a series of twelve concerts in London. He will also make several appearances in Holland. On his return to the United States in the fall, he is scheduled to conduct six performances of the Chicago Opera and twelve concerts with the Rochester Philharmonic Orchestra.



ERICH LEINSDORF

THE SEVENTEENTH ANNUAL Chicago-land Music Festival sponsored by The Chicago Tribune which usually draws an audience of 100,000, will be held in Soldiers' Field on August 17. Guest stars will be John Charles Thomas and Helen Traubel of the Metropolitan Opera and Edith Mason and Rosa Raisa, Chicago opera favorites. An innovation this year will be an East-West vocal contest, when two Philadelphia singers, Jean Marian La Roche and David Lloyd Jenkins, will compete with two Chicago singers to be selected before the final contest on the day of the festival.

FRANZ BODFORS, pianist, associate professor of piano at De Pauw University, Greencastle, Indiana, recently gave a series of four Bach recitals at the University, which included, among other well known works by Bach, the entire two volumes of the "Well-Tempered Clavichord."

THE HOLLYWOOD BOWL opened its silver jubilee season on July 9, with a performance of Bizet's "Carmen," under the direction of Leopold Stokowski.

THE MUSICAL PLAY, "Oklahoma," in July broke all records for consecutive performances in New York City, when it gave its 1,405th showing.

The Choir Invisible

HENRIOT LEVY, pianist and composer, and associate director of the American Conservatory of Music, in Chicago, died in that city on June 16, at the age of sixty-six. In addition to appearances as pianist in Europe, he had been soloist with the Chicago and the Minneapolis Symphony orchestras.

JAMES ALBERT MALLINSON, composer, died April 5, at Elsinore, Denmark, aged seventy-six. Besides some four hundred songs, he had composed orchestral and chamber works.

PAUL KLEPPER, manager of the Foreign and Standard Department of the Edward B. Marks Music Corporation, died in New York City on June 11 at the age of fifty-two. Born in Roumania, Mr. Klepper entered the music business in Paris when a youth, and worked there for leading publishers. He entered the employ of the Marks firm in 1925. Up to that time the firm was known chiefly as a publisher of popular music and Mr. Klepper commenced the laborious task of instituting an excellent Standard and Foreign Department.

Competitions

THE UNITED TEMPLE CHORUS announces the third annual competition for the Ernest Bloch Award for the best new work for women's chorus based on a text taken from, or related to the Old Testament. The competition is open to American and foreign composers. The winning work will receive an award of one hundred and fifty dollars, with publication guaranteed by Carl Fischer, Inc. The closing date is December 1, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; and full details may be secured by writing to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

A MUSICAL CREATIVE CONTEST for Youthful Composers of Los Angeles, California, is announced by the Department of Municipal Art through the Bureau of Music of the City of Los Angeles. (Continued on Page 466)



MUSIC HISTORY-at a glance

by M. Emmett Wilson, Ph.D.

Professor of Music
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If I Could Play (Poem)U. S. A. and Great Britain.

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WHAT STRANGE, mystic power is it which impels wild birds in flight to pick one from their group to pilot them over the thousands of miles of land and sea to their haven? Man's instinct for following a leader is innate and amazing in its power. If the leader he chooses is benign, he will be carried on to great human realizations, but if the leader is evil at heart, he, his family, his friends, and his nation will be forced down to incredible disaster. The world of 1945 must remain in history as a monument to this truism.

Music has now become such a far-extending activity in communities all over the world that the need for leadership will become more and more pressing. There is a notable difference between the work of the leader and that of the conductor. Sometimes, however, the leader is also a very excellent conductor who, because of the absence of the conductor, is obliged to assume the role. The leader is the promoter, the man with the initiative, the ideas, the imagination, and the courage to put a great project through. The conductor is the administrative officer. He wields his baton over the choir or the orchestra and secures magnificent results, but were it not for the leader, his position might never have been created.

Colonel Henry Lee Higginson of Boston was a fine example of a leader. It was he whose ideals and energies made it possible for the Boston Symphony to exist. "Oh, yes," we hear some reader say, "but don't forget Colonel Higginson was a very rich man and could shoulder many deficits." The same might be said of Mr. Edward Bok's leadership of The Philadelphia Orchestra, and Mr. Harry Harkness Flagler's leadership of the New York Philharmonic-Symphony Society, but these men gave far more than money to their leadership. There were scores of men of equal means in their communities who built armor-plated barriers around their fortunes and contributed nothing of their wealth or leadership potentialities to any worthy cultural or educational project. Moreover, we know of one Midwestern city in which a lady of fine ideals, original ideas, and strong determination but very slight funds, by her imagination, energy, and leadership, backed a great orchestra until she had made her community conscious of the value of such an institution, and who secured liberal contributions from the majority of the leading families, but most of all, received small contributions from thousands of enthusiasts.

Another leader we have in mind was a lady with very moderate means who, by her ingratiating personality and ingenious ideas, started six or seven important musical movements which have, through the years, been of great significance to her home city.

The reason why some would-be leaders fail is that they never

The Need for Leadership

have developed a clear idea of the difference between a leader and a boss. H. Gordon Selfridge, the famous American merchant once associated with Marshall Field in Chicago, and then the founder of

the greatest of London department stores, "Selfridge's," once wrote the following adroit lines describing the difference between a boss and a leader:

The boss drives his men; the leader coaches them.

The boss depends upon authority; the leader on good-will.

The boss inspires fear; the leader inspires enthusiasm.

The boss says "I;" the leader says "we."

The boss says: "Get here on time;" the leader gets there ahead of time.

The boss fixes the blame for the breakdown; the leader fixes the breakdown.

The boss knows how it is done; the leader shows how.

The boss makes work a drudgery; the leader makes work a game.

The boss says "Go;" the leader says "Let's go."

From "Boss or Leader?"

In colleges and in schools the teacher who has the qualities of leadership is always conspicuous on the faculty. He is the one who rises to a presidency when the opportunity occurs. We have had contacts with many scores of college officials and college presidents. We never have known one notable president who did not, in addition to his professional training and scholarship, manifest the essentials of leadership very much as Mr. Selfridge has indicated them.

The teacher who is a leader rarely lacks a fine position. In talking with university heads we have always been impressed with the fact that they have far less difficulty in filling the small, poor paying positions than they do in finding suitable teachers to fill the top positions. Of course the same thing applies to business. The men and women who are eligible for peak positions are very, very rare, and this is largely because they have few of the qualities of real leadership.

There is nothing so disturbing in an organi-

zation than the individual with ambitions to become "boss," who imagines that he is a leader. Failing in those precious qualities of coordination which bring people together in one splendid, telling effort, to work shoulder to shoulder to accomplish great objectives, the "boss" often becomes a destructive nuisance. Instead of placing faith in others and endeavoring to make them more and more competent, he attempts either to boss the whole undertaking or to subdue others to his will. Such a person almost inevitably fails in the long run, whereas if he had studied the principles of real leadership he might have been a great success.



FOLLOW THE LEADER

Was Wagner Influenced by Schubert?

by Frank Patterson

THERE APPEARS to be an almost universal desire on the part of musicologists and music critics to search out the paternity, the artistic heredity, which has guided or driven composers forward into new and uncharted fields of creative endeavor. It seems, indeed, at times as if the critics were jealous of the individuality of genius and were endeavoring to disprove or disparage the composer's originality and almost to accuse him of borrowing from existing sources.

It is not in this spirit that we are now delving into the past record of Wagner and the growth of the influence of Schubert. Both were dramatists, and for the sake of an accurate understanding of the problem at hand it is necessary to speak briefly of certain subdivisions of the musical contents of their works.

"Dramatic," as a term applied to music, is not limited to works for the stage. It must be understood to include not only songs of a certain sort, but also purely instrumental compositions, and not alone symphonic poems where a title or program indicates the intentions of the composer, but also any work in which ordinary thematic development gives place to passages of emotional intensity not in keeping with what was deemed acceptable to the sonata and symphonic forms of classic times.

Obviously anything which one writes upon this controversial subject, filled with loves and loyalties, and embittered prejudices, is sure to lead to—say—at least

argument. Yet it must be clear to the impartial student that, during all the long period of formal development in music, from the decline of the contrapuntal age to the maturity of Beethoven, the sole preoccupation of composers was music as such—"per se." Just music! There were no side-lights or side-lines, and the laws and rules that were built up were worshipped as basic and fundamental, and anyone who dared to break in upon them was hissed and booed not only by the musicians themselves but by the public as well.

Vocal music during this period still placed the formal rules above any effort to express the meaning or sentiment of the text. And in this we have the strange phenomenon of two Schuberts: the one devoutly and devotedly attached to the ironclad form of instrumental music, the other, inspired by the words, throwing down in mad haste a wealth of expressionism that amazed Beethoven and brought from him the declaration that Schubert "was destined to become a great power in the world."

That was a prediction which was to be fully justified, but it was not his symphonic mastery that gave Schubert his power, but the simple, untutored genius that we find immortalized in his songs. He was a revolutionist in spite of himself. He was more attached to Mozart than to Beethoven, whom he found sometimes unintelligible. So, too, did the concert-going public in those early days of the nineteenth century, a conservative public accustomed to the gentle arts, averse to any deep emotion which might disturb their placidity.

The Beginning of a New Era

And into this conservative world burst the young Schubert with his *Erl King*. He wrote it on the day he first became acquainted with the poem, and on the evening of that same day it was tried out at a meeting of a musical society of which Schubert was a member. He was eighteen years old.

Here we find no evidence of premeditation, but we do find a momentary abandonment of the composer's devoted adherence to the classical tradition. It was the beginning of a new era, an era in which the classical tradition was to break down (in spite of Brahms!), in which music was to become more and more an appeal to the deeper emotions. The *Erl King*—to quote John Fiske—"marked a new departure in the dramatic treatment of musical themes."

That is an understatement, or, rather, only a partial statement, for this setting of the *Erl King* was the first piece of music to be completely inspired by the text of a poem, to owe its form and content to the form and content of the poem, and it was the first to introduce a harsh discord into music as an expression of emotion—"the superb discord where the child cries that the *Erl King* is seizing him, where G-flat in the voice comes against rushing triplets on F-natural in octaves resting upon E-flat in the bass."

It sounds natural enough, even commonplace, to modern ears, but imagine the provincialism of 1815, one hundred and thirty years ago, and is it surprising that the publishers would have none of it even as a gift? This was not the drawing room music that was in demand in those days. This musical presentation of storm and death was not in line with the "Nature Pieces" of the harpsichordists at which the aristocratic young ladies, the "Bobby Sockers" of the day, were wont to be deliciously thrilled, being reminded of spring, and adventure—and love!

But musicians were awakened by it; of that there can be no doubt. It was a break in the long tyranny of the classic, just such a break as, in our time, led to



AN ENGLISH PHOTOGRAPH OF WAGNER

This rarely seen print was made of Wagner in London in 1855.

Debussy after the supremacy of Wagner. Composers instantly realized that they could not surpass Beethoven in his own idiom, just as, in a later day, they realized that they could not surpass Wagner; and they accepted this new, great power that Schubert introduced into music, the power of color as opposed to line, harmony, and dissonance as opposed to melody and counterpoint, to express phases and depths of emotion that no architectural design could accomplish.

This, the *Erl King*, was written in 1815; forty years later Wagner began the composition of "Die Walküre" with a passage so similar to the accompaniment of the earlier work that it has become the classic example of "borrowing," or "influence," or whatever the kindly or malicious impulses of the individual may be inclined to call it. Here are the two passages, the first Schubert; the second, Wagner:

Ex. 1



Ex. 2



These two concepts are structurally identical: in each there is a single note "tremolo" above an upward-sweeping scale passage. But—and this is a significant reservation—neither the one nor the other has any emotional meaning. They represent the physical as-employment of rapid scale passages for this purpose had become almost traditional even in Schubert's day.

But in both cases there is the suggestion of what human tragedy may result from the storm—in the *Erl King* it is the life of a child, in "Die Walküre" the Sigmund whose first words are: "Whosoever house this may be, here must I rest," and the entire subsequent drama of the "Nibelungen" (Continued on Page 470)



A SWISS PENCIL SKETCH OF WAGNER

This drawing by the noted Swiss artist, F. Gorquet, was made during Wagner's sojourn in Zurich, Switzerland.

"FORWARD MARCH WITH MUSIC"

My Life With Music

An Interview with

Helen Hayes

Distinguished American Actress

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Helen Hayes occupies a unique position in the theater. Her innate taste and standards have never allowed her to play a part in which she cannot honestly believe; the result of her artistic integrity is that both public and critics accord her an acclaim enjoyed by few others. One looks to Miss Hayes for flawless performances—and something else: a warm sincerity that reaches the heart. On meeting Miss Hayes, one is struck by her complete untheatricalness. She looks like a schoolgirl. Her dress is unostentatious, she wears no make-up, and her manner is unaffectedly simple. You talk to her and at once feel relieved of the necessity of "making" a point; she gives herself completely to what you have to say, meeting your meaning almost before you have expressed it. She talks eagerly of her work, not at all of herself.

Miss Hayes was born in Washington, D. C., and made her first stage appearance at the age of six. After completing her studies at the Convent of the Sacred Heart, she returned to the stage, winning stardom at an age when her classmates were still in school. A master of character portrayal, Miss Hayes' best known roles include the leading parts in "What Every Woman Knows," "Coquette," "To the Ladies," "Victoria Regina," and "Harriet." She has toured every part of the country and, by way of the radio, has become a beloved and familiar personality in towns and hamlets that do not get Helen Hayes tours. In private life, she is Mrs. Charles MacArthur, wife of the eminent playwright; makes her home in the country; and devotes much of her time to the bringing-up of her children. Miss Hayes' hobbies include music, and THE ETUDE has asked her to tell what music means to her.

—Editor's Note.

"MUSIC has formed an important part of my life ever since I can remember. That doesn't mean that I know very much about it, however! My life with music is rather a sort of friendship. I love it dearly, spend as much time with it as I can, and find that it delights me as few other things can. As a child, I had violin lessons. I enjoyed playing (more than practicing) and gave it up only because professional demands crowded into my time. When I grew up, I learned to play piano. That came about in a surprising way. George Kaufman and Marc Connelly had written a play for me. It was called 'To the Ladies,' and gave me the role of a charming Southern girl. Naturally, I was delighted to have a play written especially for me, and could hardly wait to get hold of the script. But before the authors gave me the script, they observed, in a matter-of-course manner, 'Of course you play piano? You'll have to sing to your own accompaniment in the piece.' As these alarming tidings were in the course of being made, I caught a bewildered look in my mother's eyes, and so I spoke up before she could. 'Certainly I play piano,' I answered. As we left the theater, my mother sighed. 'I hate to see you start under a handicap,' she said: 'what made you say you could play piano?' 'The feeling that I will play before rehearsals begin,' I said. We went at once to try to rent a piano; couldn't find one; and ended by buying one. I began lessons at once, practiced finger-exercises till I could no longer see the notes—and began rehearsals with the ability to accompany myself. Since then, I have never lived too far from a piano.

"The songs for which those accompaniments were needed have a funny history, too. The Southern girl in the play had to sing two spirituals. I had never studied singing, although, like every actor, I had a knowledge of voice production. Still, I never like to leave anything to chance in my work, and so I went to a singing teacher to coach my spirituals. The lessons went forward, and I was singing in fine style. Then, one day, our nice colored maid came into the room while I was practicing. 'Scuse me, Miss Helen,' she said, 'but you sing those songs *all wrong*; dey don't sound like dey should.' With that, she came over to the piano, closed her eyes, swayed back and forth with the rhythm of the music, and sang those spirituals—not according to studio rules, but from the heart. That was how I learned to sing them.

"But anecdotes about music don't reach into the substance of the thing. That substance, to me, is the fact that music touches the human emotions more directly and more profoundly than any other art. And touching the heart is the most, perhaps, that any artist can hope to do. Whatever field you happen to work in, reaching people's deepest feelings remains your ultimate goal. In that, of course, all the arts are inter-related. And for the same reason, you find that the most sensitive artists in any given branch, instinctively reach out

for the others. I cannot think of a single great actor who is not keenly interested in music. The finest training in any art is a sense of awareness of the others. I know it helps me enormously, as an actress, to listen to great music. Conversely, most of the musicians whom I know find a lift and a stimulus in seeing and reading great plays. The funny thing about my own music hearing is that I get a much better chance to go to concerts while I am on tour than I do when I'm at home! I live a good hour's distance away from the city and concert halls. But on tour, I'm right there, within walking distance of fine performances.

"There is a strong kinship between music and acting. The heart and soul of every fine stage performance is rhythm—pacing, tempo, timing. Once you've had training in the pure rhythm of music, you find yourself more readily. When you stop to think of it, the preliminary drill-work of the actor and the musician are not very different. Of the two, I think the musician has the harder task! For one thing, his medium is a less natural one, especially in the case of instrumentalists. No matter how innately musical they are, no matter how great their gifts, they must at one time or another learn the purely mechanical steps of handling the instrument. Now, an actor works in an entirely natural medium. Certainly, he has to work hard at perfecting his speech and his gestures, but talking and moving are already a part of his natural human equipment.

"Similarities become more evident once the groundwork has been laid. The actor with a new part and the musician with a new work must set about their tasks in exactly the same way. The first step is—not 'artistic' interpretation, but a thorough, intelligent, down-to-earth exploration of what the content-matter means. The actor reads his script and asks himself, 'Exactly what does this character stand for?' Certainly, the words he has to say are there on the page—but the words are simply the audible outgrowth of his personality in all its subtle blendings of love and hate, and

fear and hope, of conflicts and traditions, and standards, and faith. It is this complex personality for which the actor probes. Only after he has found it, can he speak the words convincingly. Your constant test is, not which words do I say next, but what sort of character am I to be? Doesn't the musician go to work in the same way? His test is, not which notes he is to sound, but what meaning he is to inspire in people's hearts and minds through those notes. Always, it comes

back to the fact that the business of the artist is to make us think and feel.

"Again, the detailed drill-work of the actor and the musician is very similar. Once the over-all meaning of the work has been seized, the actor buckles down to the actual studying of his part. Not memorizing it—studying it! Every word and gesture have been written into a play for a purpose—the purpose of emphasizing that over-all meaning. And so each scene, each speech must be shaped in terms of its relation to the unified whole. Doesn't the musician do exactly the same? Doesn't he explore phrases, continuity, techniques, in order to give back the single, unified meaning of the composer?

"This completely integrated giving-back of meaning is no easy task! It requires more than a

flair for the stage or a love of music. To my mind, the best artistic preparation lies in traits of character; intelligence, human sympathy, good taste, and endless patience. Lacking these, an actor can go through the most remarkable words and gestures and still not make sense! The same is true of the musician. The critical tug-of-war between technique and interpretation means simply that the performer's mechanics have run ahead of his intelligence, sympathy, taste, and patience! Now, these qualities need constant tending. The actor must be constantly alert to making an intelligent exploration of the meaning of his character; he needs to feel with people in order to make that character live; only his taste can guide him in projecting his emphases; and as for patience. . . . !

"The best advice I could give to any young artist is—



HELEN HAYES

by Allanson G. Y. Brown, F.R.C.O.

never take anything for granted, and never leave anything to chance. The least effect must be thought out, planned for, drilled. Many plays call for dialect, and then the work practically amounts to learning a new language. As Maggie Wylie, in Barrie's delightful 'What Every Woman Knows', I spoke with a Scottish burr. When people remarked on how 'cleverly I had picked it up', I felt dizzy. There was nothing clever about it, and most certainly no picking up! I studied that dialect for months, working day in, day out, with a Scotch-woman; mastering inflections; working at positions of tongue and lips. I wonder if the actor's ability to learn dialects is not another proof of that innately musical ear which all actors possess?

"I should like to see a wider recognition of the inter-relation of the arts, especially in the training of young artists. Would it not be a wonderful thing if dramatic schools included thorough courses in music, and if musical conservatories included training in great plays? It seems to me that rhythm, interpretation, and, above all, the basic understanding of what the projection of art really is, could be made much more fluent and flexible. I have no notion, just yet, whether my children are going to be actors. But they are getting a sound training in music! The boy seems to have a greater feeling for it than the girl, but both take lessons.

"I'm sorry that my own life with music has to remain so much of a touch-and-go affair. I earnestly wish I had more time to practice, to play, to go to concerts, to listen to our own collection of records. And I can think of no greater joy than reaching people through music. Sometimes, when I daydream, I imagine how thrilling it must be just to open one's mouth and sing out and touch everyone, regardless of the barrier of language. Only musicians can do that. I could act in France, I suppose . . . but Lily Pons can sing French songs to us here and vibrate us sympathetically even if we don't understand a word! One can't have everything, of course. And so my life with music remains purely a love affair."

ABOUT THE YEAR 1628 Girolamo Frescobaldi, the most distinguished organist of the seventeenth century, gave an organ recital in St. Peters, Rome. His first performance there attracted an audience of 30,000 persons. What did Frescobaldi play? What was it he possessed that could draw so large a number of people? If one could solve that problem, it might help to make our present day organ recitals much more attractive and successful.

Many people are convinced that the organ recital is losing in popular appeal, but others do not feel so badly about it. However, it is certainly a matter for serious consideration.

As organists in particular, let us ask ourselves the following question: "Can we expect the ordinary layman to sit through long dry lectures on mathematics, physics, chemistry and so on?" Hardly, unless he intends to make a career for himself, in some business or profession where these subjects are needed.

Let us consider also the drama. Much of Shakespeare is dull and tedious, in the same way as is much of Bach, Handel, Rheinberger, and Reger. We are not advocating "entertainment" or a lowering of standards—not by any means. We do, however, advocate more "careful" and "elastic" thinking on the part of organists generally. Might we also say—a broader and deeper outlook!

To my mind there is far too much Bach, to the exclusion of other composers of whom we could do to hear more. Why must organists strive to impress their audiences with a big Bach work like the *Fantasia and Fugue in G-Minor* followed by a whole string of Chorale-Preludes, and then possibly a movement or two from a Trio Sonata? Surely one item or possibly three at the outside is ample!

The great need of the organist today is "research"

work. He should take "stock" of all the organ music ever written. After that he should use judiciously, and in due proportion, the works of all organ composers of all the different schools of organ music. No one school should predominate. Our trouble has been a too preponderant usage of German composers, old and new.

Recently I came across a lot of beautiful extracts from works by eighteenth century French composers. Much of this music was originally written for the clavichord, and some for the stage. Nevertheless, it was good music and lent itself admirably for organ treatment. I refer here to the music of Couperin, Campra, Detouches, Rameau, Lully, and others of this school. Through research, a similar galaxy of stars could be found in the English, Italian, Spanish, and many of the European schools of music.

Another aspect of the organ recital is the advertising question. How often do we hear it said—"If only we had known more about it." I know of a recital given recently that received little or no advertising and it brought about a dozen people. The next week another recital was given that had received some little "boost," from the local press, and between thirty and forty people attended.

An organist must learn to "sell" an organ recital. He must convince the people in his community or wherever he is giving his recital, that it is something vital and worth while. If he is efficient, energetic, and sincere in this, he is certain to meet with a fair measure of success. Possibly he may do even better than that. Frescobaldi made a success of the organ recital problem, so what about it, we who live in the twentieth century?

Other points which may be helpful and which I have learned from experience are these:

1. Avoid too much music of an essentially sacred character; that is, chorale-preludes, preludes on hymn-tunes, and so forth. Let the organ recital be a little different from the usual style of music played during divine worship.
2. Endeavor to supply such interesting music that your audience will feel they want to come back for more.
3. Avoid too lengthy a program and divide it into schools of music, or plan it according to types. (sixteenth and seventeenth centuries; eighteenth and early nineteenth centuries and modern.)
4. Encourage "request" numbers and do not be too "formal!" Give a short resume or talk on what you are going to play. Say something about the pieces and the composers first. This procedure lends much interest.
5. Try and sense the type of people who frequent your recitals, and cater to them as far as possible.

In conclusion, I believe the organ recital has a real place in the musical life of any nation. It is up to the organist worthy of the name, to see to it that its position is maintained and advanced.

Making Discarded Music Useful

by Gladys M. Stein

Most junior piano students go through periods when they seem to forget their notes and stumble in their playing.

One day a ten-year-old boy did this, and on the spur of the moment I took an old piece of music and asked him to write in the name of every note in the piece for home-work during the coming week. At first he grumbled, but the following lesson found the letters written above the notes, and a pupil who wanted to know more things about sight reading.

Since then I have given out many sheets of old music for such work with the result that my students read faster, and are developing an interest in music for other instruments as well as the piano.



HERE COMES THE BRIDE!

How would you like to march into marital bliss with the Bridal March played on the bagpipes and the drums? Or perhaps Major David Cobb and Junior Commander Angela Stebbings hear *The Campbells Are Coming* when the A.T.S. Drum and Bagpipe Girls salute them at St. Paul's Church in Knightsbridge, England. The Scots Guard of Honor plays with the proper pride, dignity, and seriousness. Whoever saw a bagpiper play and smile at the same time? And a bonnie lassie is the bride! If she has any Scotch blood, the skirl of the pipes will sound like a choir of angels.

"FORWARD MARCH WITH MUSIC"

Why Not Enjoy Elizabethan Keyboard Music?

by C. Wallace Gould

TO US, the Elizabethan period, which has often been called the greatest age of modern times, seems to have been somewhat of an incongruity. The people were God-fearing, chivalrous to women, devoted to the Queen, and willing to die for their country. They condemned a liar and considered honour as worth all. They were hospitable and never neglected the poor. And yet in many habits and customs to which we consider conformance today a sign of a civilized nation, the Elizabethans were most unrefined and disregardful of the rights of others. In his splendid book, "The Elizabethan People" (Henry Holt & Co., New York, 1910) H. F. Stephenson confirms the above with the following illustrations:

"In Nottingham, a man, attacked by another with a stick, drew his knife upon him and stabbed him."

"In Cornwall, one armed only with a knife, slew his pursuer, armed with a sword, for want of breath to run any farther."

The Elizabethans were equally callous in their attitude towards the popular sports. Bear-baiting was one of the refined amusements of the day; the bear was chained and English bull dogs set on him until either portions of the bear were bitten and chewed up or the dogs were killed, in which case new dogs were supplied. Often the bear's eyes were blindfolded after the fight with the dogs was over and he was vigorously whipped. This served as a pleasing diversion to heighten the crowd's enjoyment. Bull baiting was much the same and equally terrible.

Into such an atmosphere of inconsistencies were born the great composers of the Elizabethan school. William Byrd, Giles Farnaby, John Bull, Orlando Gibbons, all lived in this age of chivalry, savagery, and credulity. Each one of them probably enjoyed bear-baiting, cock fighting and the rest of the sports of the day. Perhaps 'Father Byrd' himself, probably the greatest of the Elizabethan composers, may have been guilty, at various times, of playing practical jokes upon, and causing suffering to, his fellow man. When Giles Farnaby wrote *Put Up Thy Dagger, Jemy* (See "The Fitzwilliam Virginal Book," the most complete collection of Elizabethan keyboard music extant) might he not have been tactfully warning a friend or an acquaintance to be a little less careless in the handling of this dangerous weapon? Musicians were men of the times. They were influenced, as were other men, by the customs and manners of the day. This fact must not be lost sight of, when we discuss their music. They wrote current music for living people to meet current needs.

The Origin of the Virginal

Opinions differ as to the reason why the keyboard stringed instrument of Elizabeth's day was called the virginal. Some have accepted the more or less common belief that it was because the virgin Queen Elizabeth played upon the instrument, but, as we know now that virginals were in use before her day, we cannot accept this theory. Others have advanced the possibility that it was so termed because the instrument was used in convents by girls playing hymns to the Virgin Mary. Still others incline to the opinion that it was so named because it was an instrument considered appropriate for girls, the contemporary lute being the more difficult and hence manly instrument. This belief is supported by the fact that in all the engravings and specie pictures of musical scenes, it is always a woman who stands before, or is seated at, the virginal.

However, as it does not really matter much what the origin of the name was, we will not attempt here to defend any of the various theories. It is sufficient to say that the terms *virginal* and *spinet* have been generally used interchangeably to designate the same instrument, although there are some who maintain that the virginal is an instrument differing in form from the spinet, the virginal being rectangular and the

spinet in the form of a harp laid in a horizontal position. With both instruments the tone was produced by the plucking of the string by a quill attached to a piece of wood called a jack, rather than by the action of a hammer mechanism such as we find in our modern pianoforte.

Shakespeare, in an often quoted sonnet says:

*Tho' wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand.*

It is certain that the virginal was a popular instrument in the fine homes of the time and expensive materials were used unsparingly for the adornment of the instrument. There is a spinet extant in the Victoria and Albert Museum, London, which is supposed to have belonged to Queen Elizabeth. It is of the hexagonal Italian spinet design and has a compass of four octaves and a fourth with a short octave; it has the usual one string to each note.

Her Majesty evidently spent a considerable amount on music and on her royal musicians for besides the fine uniforms which she bought for her trumpeters, fyers, drum players, and so forth, we read of several warrants "for the delivery of crimson velvet for covering, lining and ornamenting divers of the Queen's regalls and virginals and for the payment of covering with velvet four pair of regalls, and virginals and for ornamenting the same with gold and silver lacquer; for covering and ornamenting divers virginals with green velvet, and levant leather, and for iron work for the same; for a wooden box lined with velvet for a pair of virginals and so forth." (See Henry De Lafontaine, "The King's Music," Novello 1909).

Evidently the Queen liked to keep her virginals in good repair and in fine appearance. We know that she was a skillful player, for Sir James Melville, who acted as ambassador between her and Mary, Queen of Scots, relates the following little conversation which occurred when Elizabeth demanded to know whether she or Mary excelled in beauty, stature, and other womanly qualities:

"Then she (Elizabeth) asked what kind of exercises she (Mary) used. I answered, that when I received my dispatch, the Queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories: that sometimes she recreated herself in playing upon the lute and virginals. She asked if she played well. I said, reasonably for a Queen. That same day after dinner my lord of Hunsdean drew me up to a quiet gallery, that I might hear some musick, (but he said that he durst not avow it) where I might hear the Queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung before the door. I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately, so soon as she had turned her about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging

she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there. I answered, As I was walking with my lord of Hunsdean, as we passed by the chamber-door, I heard such melody as ravished me, whereby I was drawn in ere I know how. . . . She enquired whether my Queen or she played best. In that I found myself obliged to give her the praise.

Analysis of the Music

Of what types and in what forms was the music written during this era when queens were able to play such melodies upon the virginals as could ravish the souls of their ambassadors?

Contrary to a popular belief which considers programme music as a nineteenth century creation of the romantic school, we find that descriptive music and music portraying some particular state of mind existed long before the days of Berlioz, Liszt, and Strauss. The idea of using musically the familiar sounds of everyday life seems to go back almost to the beginning of musical history. We find evidence of the song of the cuckoo in the famous old tune *Sumer is' icumen in* and in England the virginal composers infused into certain works a pastoral atmosphere (Continued on Page 473)

PARTHENIA

. or

THE MAYDENHEAD of the first musicke that

ever was printed for the VIRGINALLS

COMPOSED

By three famous Masters William Byrd, John Bull & Orlando Gibbons.
Gentlemen of his Ma^{ties} most Excellent Chappell

Ingraven

by William Holt



London: Printed for M. Dorring. (in the Strand) 1625.

COVER FROM THE FIRST MUSIC PRINTED FOR THE VIRGINALS
This was also the first engraved collection of English piano music.

Do You Want to Become a Radio Singer?

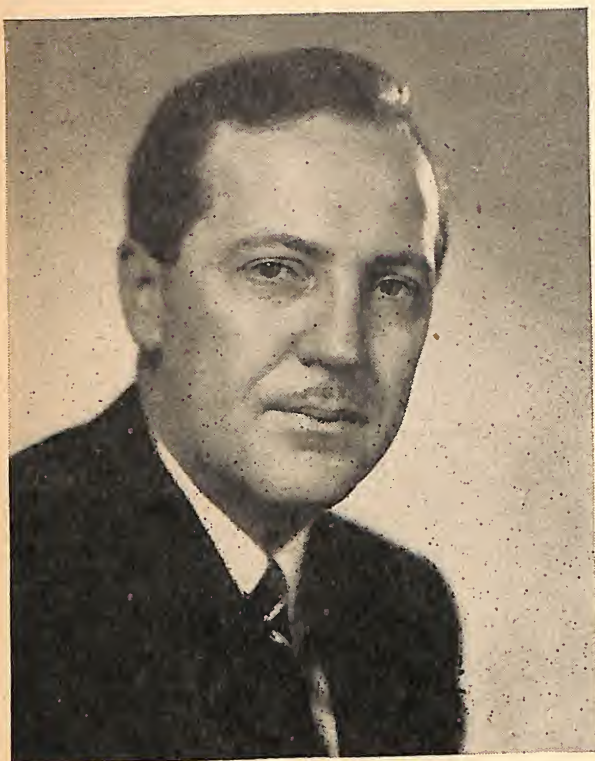
From a Conference with

Reinhold Schmidt

Noted Baritone

SECURED EXPRESSLY FOR THE ETUDE BY WALTER FOLLETT

Reinhold Schmidt was soloist on the Carnation Contented Hour for fourteen years. He is a leading teacher of voice at the Chicago Musical College and is soloist at the Kenwood Evangelical Church, Chicago. He does considerable oratorio work and has a heavy schedule of concerts yearly.—EDITOR'S NOTE.



REINHOLD SCHMIDT

HOW LONG should I study voice?" is a query I frequently receive. I feel that a student to whom nature has given an adequate vocal organ, should learn the fundamental technique of the muscular coördination of singing in two years. Then it becomes the teacher's province to check, and re-check, so that the student passes from the science of vocalization to the art of singing. If we consider the mastery of artistic singing, one never stops studying.

As a rule the physical control of the vocal organ is not understood, and because of this lack of understanding we hear too many throaty voices. A throaty voice is caused by too much resistance and conscious activity within the muscles of the throat. To eliminate this difficulty, muscular control, relaxation of the muscles of diction, and vocal color must be developed. This is the teacher's problem.

The Three Elements

The teacher should think of the voice as a musical instrument, and the student should be made to understand three elements in singing: (1) power, (2) vibration, and (3) resonance.

Let us consider the first element, the development of the muscles of power control through the body. By this we mean the muscles of breathing, the control of the diaphragm, and the intercostal muscles.

The second element is the relation and control of the muscles of vocal color and diction in the face. This means the use of the teeth, the tongue, and the lips in a clear production of vowel sounds, and consonant sounds. For good diction, we must go into a rather clear analysis of language sounds.

The third element is the complete relaxation of the muscles of the throat and neck at all times. The vibrations of the vocal cords determine the pitch; but a sense of pitch is a mental thing, and being mental we cannot consciously control the number of vibrations of the vocal cords. This is purely a response to a mental stimulus. We hear a tone mentally, and the vocal cords respond automatically. Before any tone is sung, cords should be heard mentally, and since we cannot control vibration consciously, we can eliminate from our thinking muscular activity from the throat.

The difference between a fine musical instrument, and a poor musical instrument is determined by the balance of these three elements. If the muscles that are to take care of vibration are being used as muscles of power, the whole musical instrument will be thrown out of balance.

Faulty Production

No doubt you have watched a singer's face and neck become purple when taking a high note, and have wondered why this could happen. The singer is using the muscles of the neck, and the throat which is the seat of the vibrating organ, to produce power. The teacher's problem is to get all of the muscles of singing to do the function that is intended for them. The problem of singing is as simple as that. Make every muscle do its allotted work, and not the work of some other muscle.

A vocal student once asked me what I meant by an open throat. I told her that an open throat is nothing more or less than a relaxed throat. The minute a singer consciously tries to open his throat, he usually does the very opposite. He strains the muscles of his throat and consequently closes it.

The remarks in this article up to this point, are merely the fundamentals that a teacher should spend several years trying to teach his pupils. Some of them will master these vital elements, and some of them will never gain complete control of them.

Voices are individual, and each one presents an individual problem. Emphasis on these problems will vary with every student who comes into a studio. I may teach one student to do one thing, and the next student, I may tell just the opposite. Some voices are hard and brittle; they must be loosened, and warmed up, while others are so relaxed that there is no drive in them; these must be given an opposite treatment.

With any student who has an adequate vocal instrument, it should not be a life long process of grind and drudgery in order to gain the muscular controls mentioned. I feel very strongly about this point, and want to emphasize that singing is a matter of muscular coördination.

The first requirement that one must have to become a singer is a naturally good vocal organ. We are not all born with a voice of Chaliapin, Caruso, or Melba, so we must have intelligence, sensitiveness, personality, and preparation.

Intelligence and Sensitiveness

We might say that intelligence and sensitiveness are inclusive within each other; but intelligence is of the intellect, while sensitiveness springs from the emotional side of the individual. Any person who has the desire to become a musician must have a better than average intelligence because music is a fine art, and the successful artist is generally a person of superior intelligence. From the psychological standpoint, an artist must know how to lead, he must know how to sway

others, and bring a large group of people enjoyment. By intelligence, we mean intellect in the psychological sense.

Sensitiveness is intelligently controlled emotion. The singer who so loses himself in a song, that he fails to master his own emotions, is not controlling them intelligently. He must have that ability to feel what the composer felt, that ability to serve the marriage of the words and the music that they become one. Then there is sensitivity in terms of musical phrasing. Some singers naturally feel the turn of a phrase, and others cannot sense it at all. Sensitive phrasing is an innate thing. I try to tell my students that the really sensitive artist never feels that he is bigger than the song he is singing. An artist can take the most insignificant song and make a little masterpiece out of it. After all it is the song that is the all-important quantity. If the listener's attention is drawn to the performer instead of the song, he has missed the point in his art. It is a much greater compliment to be told, "That was a beautiful song," than "You sang that song beautifully."

Personality and Preparation

Now let us consider personality which is the attribute that creates an immediate feeling of sympathy between artist and audience. The singer should have a pleasant personality, and a gracious attitude of intimacy without familiarity. He should be able to arouse in the audience a sense of confidence without giving the impression that he is over confident. The physical attributes of neatness, and good looks, are very important. I do not mean prettiness in women or handsomeness in men, but a personality that radiates from within.

Considering the preparation for a vocal career, no one should consider himself a professional until he is thoroughly grounded in the technique of vocalization. We are constantly reading such criticisms as, "If he only knew how to use his voice," or "He has been singing." One should have a comprehensive knowledge of the literature in all of its forms. Of course we all realize that it is impossible to have a complete knowledge of musical literature, because it is such a vast subject.

The singer should have a reading acquaintance with the four important languages, French, German, Italian, and English. If an artist, however, does not have a reading acquaintance with these four languages, we feel that this, in itself, is no reason why he should refuse concert appearances. Of late, I have been giving many recitals in English, and they are most successful with the public.

Success in artistic singing does not necessarily mean success from a remunerative standpoint. In addition to be, for remunerative success, much aggressiveness on tune. One must meet the right people, at the right time, and cultivate their (Continued on Page 468)

"FORWARD MARCH WITH MUSIC"

ONE EVENING in the fall of 1937 Maulsby Kimball, Jr., of Bryn Mawr, Pennsylvania, got down the old viola, dusted it off and phoned a 'cellist friend, "How about a little room music?"

"Great," came the reply. "Be right over."

Two fiddlers were rounded up. They peeled off coats and tackled a Beethoven string quartet without a blush. The contest was somewhat in favor of Beethoven for a time, but they struggled through. After protracted bouts with Bach and lesser lights, the party reluctantly broke up at 2 A.M., but not without fixing a date for the next meeting.

That was the simple beginning of The Bryn Mawr Art Center, of which Kimball is now the director.

I learned of it just recently. People, said the press account, were coming from a radius of twenty-five miles; gray-haired grandmothers, tots of ten, baldish business men. They came to play in odd ensembles from twosomes to symphonic-size orchestras, beginners and advanced.

Is this, I wondered, the answer to a problem that long has troubled me? Our public schools graduate thousands of good instrumentalists. A bare handful go in for a career. The rest drop their music because there's no opportunity for getting together. When they crave music, they get it ready-made by turning a knob. "What this country needs," states Gerald Johnson in his amusing book, "A Little Night Music," "is more bum music—music by amateurs who play for no good purpose, but solely for the base and sordid end of having a grand time."

Perhaps Bryn Mawr had supplied the way of filling the need. I decided to go and see.

A Craving for Self-Expression

On the outskirts of this college town I spotted an unpretentious sign which read, The Bryn Mawr Art Center. The house sits well back from the road on spacious grounds. One enters a huge living room with a cheery fireplace. "Here's where we have recitals and lectures," explained Mr. Kimball. "It can hold 150 with overflow seats on the stairs." Pictures done by the art-minded members lined the walls. The place had a well worn and inviting look, explained by the fact that some group or other holds forth here at almost any hour of the day or night.

At dinner there that evening, I learned that the same year Kimball launched his string group, the

Center had been founded to foster the arts in the community. Dr. Ella D. Kilgus, noted neurologist of Philadelphia, Kimball, some leading citizens of Bryn Mawr, and several teachers, were charter members. On the belief that art is for all the people, that the craving for self-expression is universal, the founders planned a place where folks could meet and receive instruction in music, painting, hand crafts, sculpture, or what have you. Fees for instruction are invitingly low. General membership dues range from two dollars for Junior to eight dollars for the entire family. For this sum one can take part in any of the music groups and attend all recitals and lectures.

The teachers live in the fourteen-room house, the second and third floors being given over to studios and living quarters. Town people donated furniture, books for a library, music, even pianos. A high school girl, majoring in home economics, comes in after school and prepares the dinner. Rent and upkeep of the house are shared by the teachers.

The center grew because one person told others about it. Soon a forty-piece orchestra was tackling Bach's *Brandenburg Concertos*. Those not up to this pace organized an adult beginner group. Others split into duos, trios, quintets.

Last year the orchestra group got a paid leader. This group met the first evening I was there. They came straggling in, set up their stands, began tuning up—high school students, housewives, a doctor, a lawyer, a math teacher—a cross-section of the community.

The rehearsal got off to a lusty start, the conductor,

Dr. A. Pepinsky, formerly of the Berlin Philharmonic, stopping repeatedly for ragged phrases. Passages were worked over to the point of perspiration. This insistent pushing struck me as rather rough on amateurs and I asked the conductor about it later. "They want it that way," he said, "just like a pro rehearsal. When I first came here I thought I might have to go a little easy. But they complained, craved a real workout. So they got it. They're anxious of course, to see results. So we make a record when they begin a piece and another after they've practiced it. The improvement is striking and they're tickled as kids."

Mostly for Fun

During a pause for refreshments, I asked the M.D. from several towns down the line why he came. "Mostly for fun," he replied. "And it's a catharsis for the strain of my work. Waiting to come in on the fourteenth bar, I have no time to think of the daily round. Then too, it's a challenge. We're shooting for the stars. We don't always score, but we aim."

A woman confided how she persuaded her husband to come to one of the rehearsals. "He listened for a while," she said, "then wandered off. When it came time to go, he was nowhere to be seen. I found him finally in an upstairs studio, sleeves rolled up, dabbing water colors on paper with other kindred souls. I could hardly tear him away. Now we're both crazy; he about painting, I about music."

Small groups are special favorites at the Center. This is easy to understand, since room music has been the traditional indoor sport of musical amateurs since the storied age of lutes and lyres. Then, too, the players get more opportunity to shine individually than in the orchestra. The Center encourages small ensembles by making it easy for lone players to get together. A card file is kept of the people of the community who play instruments. A clarinetist, for instance, phones for a hook-up. He is told of other nearby players, how to round up a possible ensemble, and what music is available. The group will meet at the Center, get started, then go ahead on its own steam.

Almost any request for a musical what have you is welcomed here. Fill-in players are provided. Recently some French sailors wanted an accordion player. He was found in short order. Groups are furnished to liven up entertainments and parties.

Other Activities

The two-piano group was launched during the war. Some families living in and near Bryn Mawr moved to smaller quarters where there was no room for grand pianos. So the Center found itself host to nine pianos. This gave the music director, Clare Ray Ford, an idea. She paired the pianos, put them in different rooms, and invited pianists to come and play two-piano pieces, a privilege rarely afforded amateurs. The timid ones retired to the third floor to try out simple duos behind closed doors. The bolder ones tackled anything from Bach to Stravinsky's concertos. Now they meet regularly, select music, and pair off.

Music is not the only activity at the Center. I dropped in one afternoon on an adult painting class presided over by Kimball, who is really an art teacher with music as a hobby. Most of the class were doing varied subjects from memory. On a large canvas a cleric was trying to depict some ships in a harbor fog. Every time I glanced his way, he was scraping off large hunks and beginning again. When the others started trekking home for dinner, he stayed behind.

Mr. Kimball kept urging (Continued on Page 475)

Tune Up, Neighbors!

by Doron K. Antrim



MEMBERS OF THE BRYN MAWR MUSIC GROUP

"FORWARD MARCH WITH MUSIC"

Coming Inviting Radio Programs

by Alfred Lindsay Morgan

THE NBC University of the Air continues to be a source of unusual entertainment and of musical enlightenment on Thursday evenings from 11:30 P.M. to midnight (EDT). The programs of late have been entitled "Concerts of Nations," and the music heard one week might be from some central European country and the next week from the Orient. "Concerts of Nations" is actually a new series of programs, prepared by Gilbert Chase who gave us the interesting series of broadcasts on musical form during the winter season. It is a summer offering, presented as a part of the NBC United Nations Project; the programs will stress the international unity of music and will feature characteristic native music of United Nation members. Frank Black, NBC general music director, is the regular conductor of the NBC Orchestra, heard on the program, and the well known critic Samuel Chotzinoff is the narrator. Several concerts of Latin American music are planned. They will be under the direction of José M. Velasco Maidana, Bolivian conductor and composer.

The new RCA Victor Show, starring Robert Merrill, baritone, with a thirty-six-piece orchestra directed by Frank Black made its debut on Sunday, June 2 at 4:30 P.M., (EDT). Merrill, who possesses one of the finest voices in America, proves to be singularly gifted in shifting from light to classical types of music. Actually the program aims to present "the music America loves best"; this is chosen from light opera, musical comedy, and grand opera. In pursuing the idea of presenting the music "America loves best," the program each week will include selections chosen by an American family. The story of each family will be part of the script. Ken Banghart is the announcer who tells us about the musical selections and the family that chose them. Merrill, who got his first professional boost when NBC signed him as a staff singer, made his Metropolitan Opera debut this past season and won immediate acclaim. This program aims to preserve a continuity by having the music of the show unbroken, the selections being blended into the announcements with musical bridges.

Eileen Farrell, the youthful prima donna of the Columbia Broadcasting Network, has been delighting her radio audiences on Mondays of late (11:30 to 12:00 midnight, EDT) with operatic arias and art songs. Miss Farrell is also heard in the Family Hour (Sundays, 5:00 to 5:30 P.M., EDT—Columbia network) along with the baritone Earl Wrightson. The latter program places the accent on lighter fare, but it has the added attraction of a male chorus and Al Goodman and his orchestra. Recently, Thomas L. Thomas, the baritone, replaced Mr. Wrightson who was hospitalized unexpectedly for an appendectomy. Both of these singers possess unusually fine baritone voices and both can be relied upon to give a good account of themselves in a broadcast. Thomas has a vocal exuberance which is especially gratifying. As for Miss Farrell, she is a radio personality that continually surprises us with her versatility.

Returning from Hollywood recently, Bernard Herrmann took over the podium for the Columbia Broadcasting Symphony Series on Sunday (3:00 to 4:00 P.M., EDT). These programs replace the winter concert series of the Philharmonic-Symphony Orchestra of New York. Herrmann is one of the best program makers on the air, and one is almost certain to hear some unusual, or seldom-played composition, on a program of a Sunday. Herrmann is also back conducting the orchestra on that unique and highly

appreciative series known as Invitation to Music, which the Columbia Broadcasting presents on Wednesdays from 11:30 to 12:00 midnight, EDT. As in the past, Mr. Herrmann is scheduling some rarely heard music on each broadcast—such a work, for example, as the Chausson Concerto for Violin, Piano and String Quartet, which was played on the evening of June 11. "Chausson is almost inevitably identified in the mind of most music enthusiasts," says Mr. Herrmann, "with his *Poème*, for violin and orchestra, or with his Symphony though, in my estimation, the Concerto is his most convincing claim to fame."

The Ford Sunday Evening Hour (American Broadcasting Network—8:00 to 9:00 P.M., EDT) continues to present one of the best weekly concerts on the air. The programs bring us different soloists as well as conductors, and present an unusually wide variety of material for the period of time.

That early Sunday morning program called "Coffee Concert" (American Broadcasting Network, 8:30 to 9:00, EDT) continues to be a pleasant musical "eye-opener," as one friend of ours puts it. Earl Wilde, pianist, has lately been heard in solos and in duo sonatas with other artists. Wilde is a talented musician and one finds his style persuasive in a variety of different works. He is not only a fine pianist, but a sympathetic and understanding ensemble performer.

There is another chamber music program, featuring the Fine Arts Quartet, a group of musicians associated with the American Broadcasting Company's New York station WJZ, which is heard from 11:00 to 11:30 on Sundays, EDT. Each week the ensemble, which comprises Leonard Sorkin and Morris Morovitzky, violinists, Sheppard Lehnhoff, violist, and George Sopkin, cellist, performs a single work. Sometimes, it is a quartet of the classical school, like the Mendelssohn Opus 12, or again it may be one from the modern school.

This same network has another Sunday program called "Sunday Strings" (12:30 to 1:00 P.M., EDT) which is very popular with those who like their musical fare on the sentimental side. The excellent string ensemble is directed by Ralph Norman, and the soloist is Nino Ventura, tenor, who sings ballads that have long been favorites of everyone.

American Broadcasting has yet another program

which is of interest in its presentation of unusual guest artists and conductors and also for the fine quality of the musical items. This is called "Saturday Concert," and is heard from 5:00 to 6:00 P.M., EDT.

And last, but not least, is the concert of the Boston "Pops" Orchestra, which has taken over the spot occupied by the Boston Symphony broadcasts during the winter (9:30 to 10:30 P.M., EDT—Saturdays). Arthur Fiedler is the vital leader of these concerts, and he too presents various soloists to lend variety to the proceedings.

For the third successive year, Arturo Toscanini was named "leading symphony conductor" of the air by the magazine Musical America. His production of Puccini's "La Bohème" with notable soloists and the NBC Symphony Orchestra was selected as the "outstanding

musical event of the year." We concur with this opinion. Never have we been as thrilled with any musical event in radio as we were with those two broadcasts of "La Bohème." Telephone Hour soloists Marian Anderson, Helen Traubel, and Maggie Teyte won honors in the "occasionally heard woman singer" classification, and Jascha Heifetz, Fritz Kreisler, and Robert Casadesus in the instrumental classification.

Invitation to Music, spoken of above, won first award this year from the Institution for Education by Radio, under the sponsorship of Ohio State University, "for its efforts to bring worthy but seldom heard

works in the field of musical literature to that portion of the radio audience appreciative of more than the conventional fare."

Fifteen years as a radio star and good-will personality is a long time. This honor fell to Kate Smith on Friday, April 26 of this year, when her program was heard over the Columbia Network from 8:30 to 8:55 P.M., EDT. It was the late President Roosevelt, who when introducing Miss Smith to the King and Queen of England, said: "This is Kate Smith and this is America." Surely, no better words could describe one of the most popular radio personalities of our day, who not only sings as America sings, but talks and thinks as America talks and thinks. She has become launched more real American song hits than any other popular vocalist. Miss Smith made her first appearance on radio on May 1, 1931. For old-time radio have brought back a lot of memories, for Miss Smith gave her radio audience that night a résumé of the song hits of each year that she had sung on the air.

One hundred and seven years ago, James Fenimore Cooper wrote: "The Americans are almost ignorant of the art of music, one of the most elevating, innocent and refining of human tastes, whose influence on the habits and morals of a people is of the most beneficial tendency." What would Cooper think now if he were to drop in on a busy broadcasting day in Radio City?



KATE SMITH

Miss Smith has just observed her fifteenth anniversary on the air.

RADIO

"FORWARD MARCH WITH MUSIC"

"BAD BOY OF MUSIC." By George Antheil. Pages, 378. Price, \$3.00. Publishers, Doubleday, Doran and Company, Inc.

Far be it from your reviewer to doubt an author's veracity when he confesses upon the cover of his autobiography that he is a "bad boy." He might also have confessed that since his boyhood he has had a P. T. Barnum affinity for publicity. Jenny Lind, General Tom Thumb, and Jumbo never had a better press agent than George Antheil is for George Antheil. All this is entirely apart from what you think of George Antheil as a composer, or as an author of articles for *Esquire*, or as a pianist, or as a writer of successful moving picture music, or as a radio commentator, or as an expert upon military affairs, or as an authority upon glandular criminology, or as an adviser to the love-lorn.

The son of a shoe salesman, George was born over his father's neighborhood shoe shop in Trenton, New Jersey. His conventional, devout, Christian mother never recovered from her Sunday School-bred son's modern musical tendencies. Embarking upon his life voyage from this mundane territory, he becomes a kind of musical Marco Polo, jumping from point to point on three continents. Much of his early musical education was received in Philadelphia, where he was a pupil of the Russian pianist, Constantin von Sternberg (for many years a regular contributor to *THE ETUDE Music Magazine*), and at the Curtis Institute of Music, whose munificent founder assisted Antheil with her customarily considerate and lavish generosity. As a piano virtuoso, an art collector, and a composer, he passes through a vast number of exciting experiences with never a dull moment. Now flush with unexpected riches, now broke, he meets celebrity after celebrity. His grotesque *Ballet Mechanique* brings him fame or notoriety in Europe, depending upon how you look at it. (It was a fizzle at Carnegie Hall.) Eventually he learns, as all composers must learn, that the road to mastery leads through an exhaustive study of the works of the great masters of yesterday and not merely through studies in harmony and counterpoint. Finally, he writes a Fourth Symphony which brings him very considerable acclaim. His opera, "Transatlantique," causes a furor when given at Frankfurt-am-Main and he might have gone on in this field if it had not been for a certain Adolf Hitler. Then comes an opera, "Helen Retires," with the book by John Erskine. Your reviewer (reading the text), joined Antheil in the premier recital presentation of this opera in Philadelphia and survived the floods of dissonances, which is more than can be said for the opera.

Antheil is unquestionably a genius who spent years trying to get himself in focus. His present outlook, after his interminable *Lebenserfahrungen* is very promising. Through it all is his fine devotion to his Hungarian gypsy wife, Boski Marcus, whom he married in Paris after having lived with her for some years. His autobiography, like ninety-nine out of one hundred autobiographies, is probably only a part of a factual picture. Ranging from the New Jersey capital on the banks of the Delaware, to a California canyon, where he solemnly gives advice to his friend, Hedy Lamarr, upon bust developing glandular treatment, this is one of the queerest, wildest, and yet most absorbingly interesting stories in music. At times very naïve, at times coarse, profane, and salty, at times highly emotional, at times brilliantly extravagant, at times poetical, one at least gains some insight into the life of Antheil as he wants us to view it. Most autobiographies fail to give more than a glimpse of their authors. Benjamin Franklin's life story, possibly one of the most famous of autobiographies, is no exception. He wrote it for his son and it covers only a sedate portion of his amazing life. Other portions incarcerated in the Library of Congress reveal a very lively old gentleman indeed. When a man sits down before a mirror and attempts to put his picture upon paper, he rarely sees the portrait that another, looking over his shoulder, discovers reflected in the glass. We would like very much, for instance, to see what Antheil did not put down.

Stravinsky, James Joyce, Gertrude Stein, Stokowski, Dali, and scores of other prominent names appear in the *dramatis personae* of "Bad Boy of Music." In the

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

very last chapter there is the ridiculous story of the player in the Philadelphia Orchestra who had never missed a rehearsal and who had never been late. Finally came the dramatic moment when all of the members of the orchestra knew that the player was about to become a father for the first time. Surely, on such an occasion he would want to be with his wife at the hospital! The rehearsal began and there the player sat, in his usual place. The symphony

though the great and only Dexter Fellowes press agent of the Greatest Show on Earth, had had a hand in it.

The sixty-four dollar question of the book is "Why did Stravinsky, Antheil's mentor at the beginning of his European career, drop him dead for twenty years and then take him back with open arms?"

The book will never find its way to the shelves of the little Sunday School library in Trenton, to which George's mother took him every Sabbath, but sophisticates will make a carnival of it.

MUSICAL STUNTS

"FUN WITH MUSIC." By Sigmund Spaeth. Pages, 64. Price, \$1.00. Publisher, Greenberg.

The prolific Dr. Spaeth comes to the front again with a collection of short cuts to learning to play tunes on the piano and on the ukulele, and how to do musical tricks and stunts. He gives fifty-seven thumbnail sketches of famous composers; a music quiz; the words of forty-two best known songs; the stories of twenty-one grand operas; and finally, a six page dictionary of music—all in sixty-four pages.

FROM POODLE DOG CAFE TO CARNEGIE HALL

"DUKE ELLINGTON." By Barry Ulanov. Pages 322. Price, \$3.00. Publisher, Creative Age Press, Inc.

Ever since Samuel Wooding took what he claims was the first jazz band to tour Europe in June, 1924, and kept his talented group of colored players touring over all of Europe and North Africa for eight years, American Jazz, with various European deflections and additions, has been universal. Starting, as everyone knows, with the telling and original rhythms of the deep South, American Jazz and Swing and Boogie-Woogie now embrace arrangements of tunes from all nations. The classics have been invaded and have been transformed to the Swing Band treatment until Bach, Mozart, Chopin, Wagner, Tchaikovsky may now be heard in millions of homes in tonal Jacob's coats of many colors.

The most sensationally successful leader in this field is Duke Ellington and those who make a hobby of Jazz will find in the new biography of this genius much that is strikingly interesting.

His mother was musical and in his youth "Duke" worked after school as a soda jerker in the Washington "Poodle Dog Cafe," where he formed his first orchestra of six players. Gradually he succeeded in forming a "name" orchestra of unusual individuality, which has toured extensively in America and Europe, meeting with exceptional receptions everywhere. Ellington thinks for himself and has given his organization a quality of originality which has placed it in the front line of jazz bands.



GEORGE ANTHEIL

started, and after playing a few notes the player darted out of the door, rushed to a neighboring hospital, kissed his wife and baby, then rushed back, still counting bars after a five hundred measure rest, to play the remaining notes of his part. Stokowski, according to Antheil, admitted that he had selected a piece with this abnormally long rest so that the man would not break his record. Mebbe so! But the yarn sounds as

BOOKS

"FORWARD MARCH WITH MUSIC"

Shall I Become a Musician?

More than anything else in the world I want to become a concert pianist. I am twenty-four years old, have studied only about a year with a music teacher, and about five years by myself. Of course I know this is nothing. I need lots of study and hard work under good teachers. I want very much to go to a music school, but I do not have the money. Is there any school where I could go and where I might work to pay for my studies and board?

To me the piano is my best pal and friend. I feel very warm and good inside whenever I see a piano. I feel I could burst just to touch it, for I love a piano. I know I will learn to play it, if given the chance to really study. At present I have to work all day, and am only able to practice about two hours after work. If I could be in a school studying all day and all night if necessary, I know that I could achieve my goal, to interpret the great music of the masters as it should be. Do you think you can help me?

—R. V., California

A mature man at twenty-four can be helped by only one person, I think . . . Himself . . . At fourteen or even seventeen it may be possible to live in a dream world, but at R. V.'s age, he must face reality. Although I do not pretend to pose as a vocational counsellor, and do not know the extent of R. V.'s talent, intelligence, or pianistic aptitude, I, like all other professional musicians, must warn him of the overwhelming difference between studying music for one's life work, and learning to play the piano for pleasure. The gulf between these two objectives is so deep that I often hesitate to advise young people with talent and years of good training to study music professionally. If I knew R. V. personally I would be almost certain to counsel him to try to be happy holding down a good job or trade, taking piano lessons from the best available teacher on the side, practicing only one concentrated hour in the evenings (longer of course during week-ends), getting more and more of a thrill and a "kick" out of music, each year becoming more skillful in interpreting the immortal compositions of the masters for his friends and himself.

Why not be content to follow in the footsteps of some of our finest scientists, engineers, doctors, mathematicians, and business men who play the piano because, as R. V. writes, it makes them feel warm and good inside? I'll wager, too, that these men love music and piano playing much more than many gifted and competent but sour and disillusioned professionals who regard music as a business, not an art. . . . So, I hope that R. V., like thousands of other music loving men and women will practice and study seriously in order to play as beautifully as possible. I know of no other hobby to compare with music for the inner satisfaction and peace it brings.

It is much more rational and sensible for a man of twenty-four, who has had virtually no training to keep the piano as a stimulating release, an emotional safety valve and spiritual nourisher, than to embark on years of grueling training, later trying futilely to compete with long established and better prepared professionals.

I know of no accredited music school willing to offer a scholarship to R. V. . . . Moreover if he would find it necessary to work for his studies, room and board, he would be living in the same vicious circle as at present. No young person can learn to be a good professional musician



Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

on a part time basis. . . . Studying music seriously is about the fullest time job of them all! . . . So I beg you, R. V., keep your music as an avocation; you'll be a happier man, and love it more, if you do. . . .

Left Hand Reading

One of my pupils, an eleven year old girl now in grade 3-4, has a great deal of trouble reading the left hand part of her pieces. Otherwise she is a good student, musical, alert, and thorough. . . . Both she and I seem to be stumped, and I am afraid that her awkwardness in reading the bass clef may develop into a permanent phobia. . . . Can you offer me any help or advice as to how to proceed?—A. L., Montana.

If your pupil's left hand muscular coordination is not impaired, and she has no visual or eye defects, I assume that her difficulty is the result of lack of regular systematic and carefully planned left hand reading practice. . . .

I'd like to ask a few questions: 1. Does the girl look at her hands when reading? . . . This must, of course, be eliminated; it is best accomplished by weekly, non-reading, "blind flying" exercises which anyone can devise. . . .

2. Do you give short, snappy reading games, such as reading the left hand on first beats of measure only, as you count a brisk tempo? As you count, black out with your hand or finger everything but the first beat, thus stimulating the student to look ahead to the first beat of the next measure. Later (in $\frac{1}{4}$ meter) give a drill for reading the first and third beats, with the second and fourth blacked out. . . . Then, choosing some very simple piece, give the student a brief moment to take in the entire left hand of a measure. . . . Then black out the measure as he plays it to a slow, inexorable count. . . . Repeat similarly with the measures which follow.

3. Do you give left hand flash-chord

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist

and Music Educator

pianos, four hands by Busoni. In addition there is an *Andante* (Rondo) for a mechanical organ in F major, K. 616, composed as late as May 1791. This has been arranged for piano solo and duet.

Don't forget too that during these last tragic months, Mozart composed also the matchless "Magic Flute" Opera and finally his glorious "Requiem."

A Concerto on a Program

Is it in good taste to use a concerto on a solo or two-piano recital program?—C. R., Washington.

By all means use a concerto on any program whenever you wish. Nowadays interest in concertos is red-hot. Any one of the classic or "popular" concertos, well played and well accompanied by a second piano will pep up a program tremendously. Be sure that the orchestral score is effectively and pianistically arranged for the accompanying piano. Most published second piano accompaniments are not only unplayable, but fail to give solid, adequate support to the solo instrument. To revamp these orchestral "reductions" takes a fine musician and pianist as well as an altruistic soul. Up until now no first-rate artists have tackled the job because publishers cannot afford to pay for it. . . . There's an excellent project for one of our great foundations!

A Student in Reverse

What shall I do about a young lady who is left-handed (as am I) but who also writes upside down and backwards? Besides this she lacks muscular coordination which hampers her playing hands simultaneously. My choice of materials for her has been "Little Hanon," Felton's "Book for Older Beginners," and slow scale practice.

She is an honor student in school, but somewhere I feel that I have failed in my approach.

—A. D., Missouri

Yes, but if in addition to all this she read both clefs inverted—the bass for the treble—with the notation of both turned topsy turvy, and then read the music backwards, too—that would be something now, wouldn't it? In such a case all she'd need to do would be to turn the music upside down and read it backwards from the bottom right side—and presto! she'd be cured.

But seriously, your girl's problem is a stumper. She is probably an example of extreme "cross-motor pattern" handicap, which is this: Most persons are either right-eyed or left-eyed; one or the other carries the main burden of sight. Visual impressions are recorded on both sides of the brain with one image reversed. In most persons one side soon becomes dominant. This dominant side learns to ignore the faulty image. . . . Cross motor patterns result when a person hasn't established a dominant side (sounds quite tle this? Often because of inheritance factors. One of his parents may be "left-dominantly left handed," the other right handed, still another right-eyed and

(Continued on Page 465)

games? The student glances at the chart, looks away, names the notes from the bottom, up—then plays the chord without looking at the keyboard.

4. Do you begin each lesson by reading a short easy solo piece together, you playing the R. H. the pupil the left hand?

5. Do you give weekly duet assignments with the pupil playing the bass part? Many attractive duet books of all grades can be acquired through the publishers of THE ETUDE. . . . Do you know that the entire original one-piano-fourhands compositions of Schubert, Mozart, and Haydn which include volumes of unknown tip-top music, are now being published in this country?

If you persist week in and out along the above lines, I am sure your girl will improve spectacularly. Above all be sure your reading games and drills at the lessons and your home assignments are short, easy, and concentrated.

Mozart's Last Composition

Could you settle an argument that some of us have been having? We wish to know which is the last published or unpublished piano piece which Mozart wrote before he died in December 1791. . . . One of us contends that the *Minuet in D major* from the Schirmer volume of Mozart's "Twelve Piano Pieces" was his final composition, another claims that the *Concerto in B-flat major* is it. Can you help us?—D. F., Tennessee.

Neither of these qualifies as Mozart's last piano composition. The poignant *D major Minuet*, K. 355, was written in 1790, the great *B-flat Concerto*, K. 595, in January 1791. In March of that year Mozart wrote an amusing and often hilarious set of variations for piano on a popular hit of his day, *Ein Weib ist das Herrlichste Ding in der Welt* (A Woman is the Grandest Thing in the World) K. 613, from a light opera "The Stupid Gardener of the Mountains." These variations are published by Peters, and while not top-notch Mozart are well worth playing. This was Mozart's final piano composition.

It is worth noting that also during March 1791, Mozart composed a superb *Fantasia for a Mechanical Clock* K. 608, (Mozart was interested in writing for instruments of his day) now called *Fantasia in F minor*. It is available in piano duet form, and is also arranged for two

"FORWARD MARCH WITH MUSIC"

Technic—Basic Need for Good Playing

A Stimulating Factor in Velocity Work

by Frances Taylor Rather

THE PURPOSE of this article is not to discuss the advantages or the disadvantages of any one specific method of technic, but to emphasize the need of a sound technical foundation as the basis for good piano playing, to stress certain important points, and to offer a few suggestions which should serve as aids in technic building, and thus pave the road to fluent execution.

Such a foundation should include, not only mechanical drill work, but also hand and arm organization, slow practice, regulated tempo, rhythm, suitable fingering, and, with-al (this is important), coordination of thought and fingers.

In the work of technic building, such fundamentals as good hand position, weight, relaxation, rotary motion, other motion habits, and various touches, are principles of prime importance, to be dealt with by the individual teacher—principles requiring concentrated and extended drill by the player under the guidance of a competent instructor.

There are varied and conflicting opinions regarding the value and employment of technical exercises. Some teachers advocate technical drill from the earliest stages of study, while others think it best to defer such work until later stages of advancement. However, whether it is given in early or late stages, technic should be accorded a place among the major essentials of piano study.

Mechanical Drill Work—Hand and Arm Organization

The marvelous playing of world-renowned pianists who are sturdy disciples of technic, and the successful performance by students of eminent teachers, who are likewise staunch devotees of sound technical training, surely offer convincing and enduring proof (if proof be needed) that a thorough technical foundation is the basis for stability and fluency in piano playing.

E. Robert Schmitz says: "One cannot put too much stress on fundamental training to establish rules that will not induce bad habits in piano playing, both from the mechanical and the physiological standpoint. Freedom of feeling which also means freedom of musical conception should be created, leading to pleasure in playing the piano. Technic must be learned first, eliminating the feeling of constriction."

José Iturbi says: "*The basis upon which piano playing rests is technic. To be sure, technical display for its own sake is valueless—but on the other hand, finger facility is the only channel through which an inner musical conception can flow into living music. Where the future of a real pianistic talent is concerned, I advocate the strictest possible adherence to finger exercises during the early years of study.*" Iturbi speaks of the technical foundation which he stresses as being "a matter of technical resource, of capital—something that must be there, after which it can be drawn upon for any expenditure of finger facility." He further says, "And that kind of technical foundation can, to my mind, be built only by the regular, continuous practice of exercises." But he specifies that he does not mean that the young player should practice "fingers only." "He must also practice music," says Iturbi, "since music is what he will ultimately play."

In the matter of hand and arm organization, many individual teachers employ their own ideas and methods, and some originate exercises for their own particular use in teaching. There is one phase of technical equipment, however, included under hand and arm organization, that of finger equalization, which should be incorporated as a paramount part of any method. Slow practice, weight technic, and controlled relaxation are needful factors for finger equalization; and also, for preliminary work, the practice of exercises with special accent on the weak finger tones (fourth and fifth; particularly the fourth) is an excellent means for securing smooth playing, evenness of tone,

and clean articulation. The natural, or normal accent can be readily regained after the temporary displacement by the accent shift.

Among the many published exercises that are useful for the purpose, nothing has been found technically superior to the Czerny Velocity Etudes. These not only provide fine material for technic building, but many of them, when worked up to a rapid tempo, serve as attractive and acceptable numbers for use on recital programs.

In speaking of finger development, Iturbi says: "The student who really studies his way through the successive books of Czerny will find his fingers becoming stronger; he will also level off the disparity between naturally strong and naturally weak fingers." And elsewhere he says: "Czerny is the sum of all other exercises that the student could possibly practice, for all of the technic in piano literature is included in his writings." But Iturbi stresses the fact that not the mere playing, but the *purpose* of the drill, must be always kept in mind.

For independent finger action, the study of Bach also provides excellent material. The gifted young pianist and technician, Hilde Somer, who has been termed "the greatest of women musicians," stresses the study of Bach for "firm basic foundation for all styles." She says: "I firmly believe that a thorough grounding in Bach will provide a secure approach to all problems of playing."

Slow Practice—Regulated Tempo—Rhythm

A widely recognized, yet deeply regrettable problem confronting the piano teacher is found in the inferior quality of student performance through persistent, though futile efforts at forcing speed. Such efforts entail useless expenditure of time and misdirected emphasis, with crippled, erratic execution as a result. Hence, the would-be-facile player, with weak or undisciplined technic, unstable practice habits, and lack of preparation, through his ill-chosen course of procedure, meets with meager results as a fluent performer.

The habit of attempt at speed beyond ability is often due to a feeling of uncertainty or uneasiness, or what might be termed nervousness. Such tension is frequently induced by a conscious sense of inadequate preparation, which acts as a propeller, and mistakenly urges the player on. Another frequent cause of forcing speed (often exhibited by juvenile players in the presence of listeners) is an uncontrolled desire to show off—a sort of self-conscious wish to do real playing that sounds big and hard; and so, in many such cases, great effort is made to "put on an act." But, whatever the cause, the habit is one that should be curbed from its earliest symptoms.

The speedster should ever bear in mind that, just as a plant does not attain its growth over night, neither can speed come with a sudden bound. The increase must be a gradual process, with slow practice as the starter, for it must be remembered that slow practice is a dominant and necessary factor in the approach to good playing. To the one who acquires speed readily, if his technic and the quality of his work warrant an increase with less slow practice than many require, we should say to be thankful for the ability and use it. We know that the short road is always a welcome one, and if that road be a safe one, by all means "eliminate the curves," and make the short cut.

Here a plea for the metronome will not be out of place. Metronome practice need not be regarded as monotonous drudgery, for real interest can be derived from the process of watching the gradual increase in speed, and thus noting progress through its use. Objection is sometimes made to the metronome, because of the belief that its use causes the playing to be mechanical. No such opinion or fear need be entertained, for we want and work for rhythmical playing, and that is what the metronome helps to give through its excellent service in steadying and regulating the tempo. The artistic and superior performance of pianists who have been "brought up," so to speak, on the metronome, should recommend its use. Also, many of our best teachers are strong advocates of metronome practice; and surely that should be an additional guarantee.

The Metronome and Scales

The metronome is not advised as a steady practice mate, nor for all styles of composition, or all stages of advancement on the composition being studied; and for some purposes, its use cannot be even considered. It is recommended especially for the practice of scales, arpeggios, and other forms of velocity work, and for some complicated rhythms, at least until the tangles are unraveled. In its particular domain, the metronome can be relied upon as an unfailingly safe and dependable guide.

The study and practice of scales and arpeggios should be classified as a superessential part of the daily practice schedule. Aside from its harmonic value and relation, scale practice is needful because of the skill it brings in playing facility—a facility much needed in the execution of frequently occurring scale passages that have an important place in the pianist's repertoire.

The Word of the Masters

No stronger testimonial to the practice of scales and arpeggios can be given than the following from music Masters, new and old, who have already been quoted in an article entitled "Foundation Exercises for Scale Playing" by Alfred Calzin (one of a series of foundation articles, published in earlier issues of THE ETUDE Music Magazine). The present writer takes the liberty of including them here:

"Do you ask me how good a player you may become? Then tell me how much you practice the scales."—Carl Czerny.

"Scales should never be dry. If you are not interested in them, work with them until you become interested in them."—A. Rubinstein.

"During the first five years the backbone of all the daily work in Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary drill would be laughed at in Russia."—Josef Lhévinne.

"Few artists realize the beauty of a perfectly played scale and too few teachers insist upon it."

—Sigismond Stojowski.

"I reiterate with all possible emphasis that the source of my technical equipment is scales, scales, scales. I find their continued daily practice not only beneficial, but necessary."—Wilhelm Bachaus.

"The experienced teacher knows that a fluency and an ease and a general in- (Continued on Page 475)

Every Music Lesson Is Expandable

by Dr. Thomas Japper

THE UNINFLATED toy balloon is a dead, inert thing. But a boy looks upon it not for what it seems to be but for what he knows he can make of it. He breathes into it and it takes on form—the beauty of rotundity. It gleams and glistens in the light, iridescent. The boy has brought it, as if by magic, into the world of delightful color and motion. For its *inherent* (and this is the important word) expandability has lifted it from a flabby mass to an airy, fairy loveliness.

Now, let us see what this quality of expandability is capable of doing when it is made to inflate a child's imagination in music, so as to lend it Wonder Wings at a moment when it has become inert in the presence of something to do that it does not know how to do.

I was privileged to attend a half hour lesson period in piano playing which, by the magic of resourcefulness, spun out into an hour full of fun and revelation. The pupil was a boy in his early teens; alive, alert, keenly interested in everything in his environment. On this particular morning, however, he was in a frame of mind not restful. The technical factor of his lesson had to do with the tremolo octave. He made a poor job of it, even at a slow tempo. His octave tones alternated more like the rumble of a truck on a rough road than in swinging consonance. Fortunately the teacher, too, was alive and alert. And she knew exactly what to do.

"Paul," she said, "have you ever listened to thunder when it begins far, far away and very softly? Then it works up more and more until it comes to its loudest *crescendo*? Then it begins to fade away into the same softness with which it began." At this point Paul was alert not only with two ears but with a pair of questioning eyes. The flabby balloon of his lack of interest was being breathed into by the living breath of dawning understanding and curiosity.

The teacher went on: "Let's try to imitate the rolling thunder, first softly, then making it louder and louder and then let it disappear." She placed the fifth finger of the boy's left hand on the lowest C and the thumb on the octave above. "Now," she said, "go ahead, make it thunder just the way you have heard it. Do it your own way."

A Continuing Miracle

The demonstration was a success. Awkwardness fell away from the boy's hand and an interest in making the movement perfect was awakened. Then the teacher built a scenario by which Paul could manipulate the tremolo octave not only to imitate thunder in the bass of the piano but rustling leaves and ringing bells in the upper register. The boy was experimenting, trying to apply a pedagogic fact.

We conclude, then, that a pupil may be utterly cast down by an assignment he does not understand. But once its purpose is so presented that it arouses his curiosity, the interest he feels will find for him a way into it and so make it expandable. He will experiment with it, do things with it and, best of all, make discoveries with it. When a teacher can produce that result, educational training at her hands becomes a continuing miracle for the simple reason that efficient and distinctive instruction always proceeds from the understanding heart and not from the ego or from a passing fit of bad temper.

Came another day and another teacher. And with them the case of a pupil left to handle an assignment without benefit of direction or scenario for procedure. By scenario I mean a lead or a spur to the imagination by the suggestion of which it is made to roam in the right direction. It seems to be a basically natural interest to "see" things when making or listening to music. To catch the spirit in that fact is a great pedagogic help. One goes a long way with its impulsion even with pupils of little talent.

In this second instance the pupil was a young girl who had been given for the week's lesson report the composition by Rimsky-Korsakoff entitled *Sheherazade*. The reader will recall its dreamy atmosphere; the quiet, well-nigh monotonous recitative of a droning, sing-song voice. Add to this the fact that no cadence (it is in four-four time) falls on an accented beat, each phrase reaching its conclusion on the fourth beat, and with all of this one has an atmosphere.

By one of those guesses, after which human kind tries to do so many things, the young girl had worked for a week from the assumption that *Sheherazade*

might be a foreign language variant of the word *scherzo*. One does not play *Sheherazade* as a *scherzo* without having the warning red light of traffic halt one's tempo. The pupil was, of course, embarrassed. But what most interested me at this point was the fact that the assignment was merely withdrawn in favor of another and without explanation. That is, the pupil had been set to a laboratory experiment without a working formula, and then abandoned.

It is interesting to pause for a moment and to inventory roughly what might have been said to the pupil about the scenario that could have been projected by the title and the spirit of the music. By this we see the principle of expandability in abundant blossom. There is the Sultan waiting, graciously, perhaps, to withhold decapitating the ladies of his household, so long as *Sheherazade* can keep him guessing about the next following night's story (you will recall there were a thousand and one of them). Then there is the soothing narcotic of the droning voice; the story is never finished but pauses at a point where one must guess the coming turn of the narrative stream. And let us not forget the constant recurrence of that cadenceless pause at the phrase-end; the voice at a dead level of narrative pitch but rising for effect at a chord climax as in the measure in F major. Here, certainly, is expandability if it is to be found anywhere.

Find Your Own Picture

So one wonders if this alluring scenario latent in the music should not have been the pupil's equipment for the week's practice. For it is true that expandability inspires equally the technical exercise as we have seen with the tremolo octave and the story-telling factor on the other. For is it not true that all music appeals to us and pulsates the imagination because instinctively we search for a story in it.

But—what is one to do when the composer gives no clue, no title suggesting mood or meaning or imaginative scenario? First, in reply to this very logical question, let us recall Beethoven's statement in which he said: "When I am composing I have in mind (imagination) a definite picture (*Continued on Page 440*)"



THOMAS H. BENTON'S "THE MUSIC LESSON"

Mr. Benton, one of the foremost of contemporary American artists, exhibited this, his latest canvas, at the Carnegie Institute exhibition in Pittsburgh, where it won one of the first prizes. There is a living quality about the work which gives it a peculiar virility.

International News Photo

"FORWARD MARCH WITH MUSIC"

In 1940, Giuseppe De Luca, eminent baritone and last, perhaps, of the dramatic baritones of the "great tradition," retired to home and private life, after a distinguished career of forty-three years, twenty-five of which endeared him to audiences at the Metropolitan Opera House in New York City. In 1946, Mr. De Luca emerged from his retirement. At the age of sixty-nine, he returned to New York to lay the foundations of a "new" career with a Town Hall recital that evoked wild enthusiasm and distinguished critical acclaim. It is not surprising that the interpretative powers of so experienced an artist should earn commendation. It is surprising that the purely vocal powers of a man of sixty-nine should be classed in the "superior" category.

Born in Rome, on Christmas Day of 1876, young De Luca gave marked evidence of musical aptitude at an early age. At thirteen, he sang for Bartolini, who advised the boy to devote himself to music. This was highly gratifying to Giuseppe; less so to his father, who pointed out the fact that the family was poor and that it would be better to turn to a less precarious profession. Music remained the boy's goal, however, and he studied at Santa Cecilia, in Rome, working for five years under Pesichini. He made his debut at the age of twenty, in the role of Valentin ("Faust"), in Piacenza. For the next five years, he appeared at the chief operatic theaters of Italy. In 1902, he conquered Milan, appearing at the Teatro Lirico, and at La Scala where he worked under a promising young conductor named Toscanini. From that time on, De Luca was established. He created the leading baritone rôles in many operas of standard repertory, including Massenet's "Grisélidis" and Puccini's "Madame Butterfly." In 1915, he made his American debut, as Figaro in "The Barber of Seville," at the Metropolitan Opera. His many tours have taken him through the United States and Europe, and into Russia and South America. Mr. De Luca's hobby is athletics. He devotes much time to gymnastic exercises, partly as a means of keeping fit and partly because he enjoys them. Regardless of late performances, he rises early to get in his exercises in the best part of the day. He avoids using automobiles for any distance that he can possibly walk, and holds records for swimming championships. In the following conference, Mr. De Luca outlines for readers of THE ETUDE some of the theories that have contributed to his making musical history at the age of sixty-nine.—EDITOR'S NOTE.

"THE SECRET of good singing? In one sense, that is very easy to analyze; and in another sense, it is impossible! The easy part has to do with what we all know—the young singer must be perfectly sure that he is endowed with a really fine singing voice; after that, he must work long and hard, under competent guidance, to familiarize himself with the essentials of good vocal emission. When he has done these things, he will be able to sing! The next question, of course, is *how* shall he accomplish this—and finding the answer imposes difficulties!

Finding the Answer

"Actually, there is no *one method* for learning how to sing. No two people look exactly alike, and no two people are built exactly alike. Throats, vocal cords, chest expansion, resonance chambers, mouths, lips, palates—all those necessary 'tools' of the vocal craftsman vary greatly with individuals, and hence it is impossible to set down any one set of rules that can apply to all. It is not in the *method* that good vocal habits come to light, but in the *result*. Thus, it is from the result that we begin to judge of vocal habits. I cannot possibly tell you what you are to do—only the teacher who understands your individual needs can do that. But I can tell you what your singing must feel like and sound like, as your tones begin to 'sound'. And here the secret is simple enough—it consists in perfect and natural freedom. Tones must feel easy and natural as they are sung; they must sound easy and natural as they reach your listeners' ears.

"Most singing, of course, is done, not with the voice, but with the ears and the brain. That means never to take chances with tone! As you produce a tone, listen to it—feel it—analyze it. If it is not what you want it to be, try again—on a different vowel perhaps, or with a different mouth position. Experiment until you have found the easiest, freest, most natural way of singing your tone as you want it to sound. Use your ears in distinguishing tones; use your brain in associating your best tone with the exact method by which you produced it. Thus you begin to build your own 'method'. The actual singing of your tones is the result of the discoveries your ears and your brain have brought you.

"Another question enters into the matter: the question of natural aptitude and endowment. For the most part, our great vocal artists are born and not made. That is to say, the great singer is generally born not

A Conference with

Giuseppe De Luca

World-Famous Baritone

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

only with 'special' vocal cords, but with an innate ability to make use of them. In such cases, teaching is necessary, of course, but chiefly as a means of making the singer consciously aware of what he is doing, so that he may command the techniques of doing it at will and not through accidental chance. And it is always the *natural* means of emission that serves as basis for the 'rules'. Where this innate ability comes from, of course, is hard to say. Simply, it is a natural endowment—a gift. Yet it is interesting to speculate about it.

Climate and Voice

"For the most part, Italians are naturally fine singers. That does not mean that other lands produce no fine singers! But in a percentage ratio, one finds more fine voices and fine singing among Italians. Why? Because of the climate—the sun. I do not know just what the cause-and-effect relationship is, but it is certain that in climates where you find wonderful flowers and fruits, you also find wonderful voices. Conversely, climates that have scanty sunshine and penetrating fogs, produce a smaller proportion of great voices. Even in Italy, there is a marked difference between the north and the south. Certainly, there are great singers all over Italy—but the largest number of the greatest of them have generally come from the region between Florence and Sicily—where the roses and the tomatoes are also at their best! Again, many fine baritones have come from Rome. Among the outstanding of these were Battistini and Cotogni.

"Whatever the cause, though, the result is that all really great voices sooner or later develop their own technique of production. And the duty of both singer

and teacher is to make certain that such a technique is based on complete naturalness and freedom. Perhaps I am wrong, but it has seemed to me that in the United States, the female voice is generally freer in its production than the male. Some voices of excellent natural quality seem to get stuck in the throat. That means that the singer has not used his ears and his brain!

If he had, he would take good care to let his tones vibrate against the palate and not in the throat. This is a most important point and one that no singer can afford to ignore.

"The production of tone is responsible for a great deal more than good singing at the present moment. It is the measure that regulates the duration, or conservation, of the voice. There is only one reason why I am able to sing at sixty-nine in exactly the same way that I sang twenty, or thirty, or forty years ago. That is—never, in any way, or for any 'effect', have I forced my voice. Not even for a single note! In practicing for range, for volume, for length of phrase—for everything—I have followed the natural abilities of my voice, and have 'pushed' for nothing else. A young singer may be tempted to 'push' or force for some effect. The wisest thing

he can do is to resist such temptation! A bit of forcing here, a bit of pushing there—what harm can it do? At the moment, perhaps, the harm may not show. But in ten or twenty years' time, a voice that has been forced, suddenly falls to pieces! It is a safe maxim to judge a singer's production habits in terms of the length of time through which he is able to maintain sound vocal standards! Singers whose voices 'crack up' in their forties have only themselves to blame. Somewhere in those forty years, they have forced their tones.

"All through my singing career I have practiced scale work—I still do. My personal 'system' is to rise early, when the spirit of the day is still fresh and young, and to go through fifteen minutes of gymnastic exercise. Then I am set up, my blood circulates freely, I feel free and untense—and I am ready for work! My



GIUSEPPE DE LUCA

VOICE

first and best *vocalise* is the scale, not rushed through, but explored tone for tone, through my full range. I take the lowest tone and begin *pianissimo*, using small tonal volume and keeping my lips almost closed. Then, on the same full breath and on the same tone, I gradually open my lips wider, at the same time increasing volume. At the end of the breath (always a natural breath, without forcing), I have my mouth fully open and sing out a *forte* (not *fortissimo*!) tone. Then I go on to the next upward tone, beginning all over again with closed lips and with small volume; and so on, through my full range. While I hesitate to recommend specific exercises, I have no hesitation whatever in recommending this one, to any voice, of any quality. The exploring qualities of such a full scale, always sung freely, naturally, in the same way as one speaks, makes the voice ready for any work that is to come.

"It seems to me that the greatest problem the young American singer has to face is finding opportunities for *gradual* development in public work. It is not helpful to leave one's teacher's studio for 'star' engagements! It is a much better practice to begin in a small way, rubbing off the edges of inexperience in small parts. When America opens repertory lyric theaters in every city, thus providing opportunities for young artists to appear forty or fifty times in different parts, with different co-workers, under different circumstances, the American singer will come into his own. Until that time, he is working under a handicap that study alone cannot smooth for him. As to the actual studying of rôles. I always begin with the music. From the music, I get 'into character,' for the music itself, when it is intelligently studied, gives the best indication of the meaning of the rôle. My next step, then, is to build an *idea* of the character, learning all I can of its historical and traditional significance. In the last analysis, it is the spirit of the character that reaches the audience, and this spirit must be carefully worked out. As to the singing itself—either sing naturally, freely, unforcedly, or not at all!"

The Singer's Prayer

by James Merritt Ethridge

SINGERS' fears of hoarseness a thousand years ago helped give musical tones the names of *Do*, *Re*, *Mi*, *Fa*, and so on, which names, even unto this day, are trilled by sopranos and rumbled by basses as a probably unwitting, but certainly appropriate, abbreviated litany.

The full story lies in the use one Guido D'Arezzo made of an ancient Latin hymn in which singers beg deliverance from husky voices. D'Arezzo was the outstanding music teacher of his time.

Guido was an eleventh-century Benedictine monk charged with the instruction of religious singers. He found slow and awkward the method of teaching used by his contemporaries, for, as music was then written, no indication of the precise pitch of each note was given; this meant that reading of notes at sight was impossible, that the sounds of the notes in each new song must be learned individually. This was too clumsy to satisfy the active disposition and clever mind of Guido—who is perhaps best known for having originated or popularized the musical staff and clef.

To have a standard of pitch for his teaching, Guido selected the hymn of supplication, because he found in it this fortunate feature: the first note of the first measure had the sound of what is known today as *C*; the first note of the second measure was *D*, and so on, ending with what would now be *A* as the first note of the sixth measure. Thus, the initial notes of the measures formed a diatonic musical scale (in which there were then only six tones).

When Guido's students had learned this hymn, he taught them new songs by comparing an unfamiliar note to the already-learned tone of the appropriate initial note in the hymn.

Students were able to learn a standard scale by this method, and could give all notes a standard pitch; Guido could teach in a day what had formerly required

a week. (His success was so great that Pope John XIX took personal instruction from Guido.)

It happened that in the familiar song the word *Ut* and the first syllables of words beginning *Re* . . . , *Mi* . . . , *Fa* . . . , *Sol* . . . , and *La* . . . , were sung at the pitch of the initial notes. When a pupil wished to recall the pitch to be given a new note, he might sing as a scale the initial tones and syllables of the familiar hymn—"Ut, Re, Mi—Mi, Mi, Mi . . ." for instance. Thus the tones of the diatonic scale received the names by which they are known today. (*Ut* became *Do*, probably in the interest of euphony, and *Si*—later *Ti*—was added later when the octave system was established.)

Introducing Donald Lee Moore, Composer

READERS OF THE ETUDE are not unfamiliar with the music of Donald Lee Moore. His first piano composition, *Autumn Sunlight*, appeared in the November 1941 issue, followed later on by *Afternoon on the Green*, and *Come Dance the Minuet*. A song, *Ah, Will I Sigh!* was included in January of this year.

This month THE ETUDE is pleased to present in the Music Section Mr. Moore's first sacred song, *Silently Now We Bow*. This song has that quality of simplicity and sincerity which will assure for it a secure place in the repertoire of church music.



DONALD LEE MOORE

Donald Lee Moore was born in Mooresville, North Carolina. At the age of six he moved to Brevard, North Carolina, where, as he tells us, he now resides as "a small town business man." He is almost entirely self-taught, having gone industriously through the best works on harmony, counterpoint, and composition, developing a familiarity with the compositions of the master composers. He modestly asserts that he had only one lesson on the piano and studied the alto horn for six months with an old circus performer. This, together with THE ETUDE, "an invaluable source of inspiration and information," constitutes his only formal training. It must be remembered that many of the world's most famous composers have depended largely upon themselves for the development of their original creative gifts.

Band Questions Answered

by William D. Revelli

Matters of Etiquette for Band Members

Q. 1. What is the proper etiquette for the wearing of band caps? 2. When and where should they be worn? 3. When should plumes be worn? 4. What is the proper length step for the High School Marching Band?—C. D. F., Missouri.

A. 1. The band caps should be worn in military fashion without undue angle or slant. 2. Only when performing outdoors as on the marching parades and athletic events; never during indoor concerts. 3. When on the march and during performances of a pageantry nature. 4. The twenty-six or twenty-eight inch step is recommended.

A Fingering Chart Needed

Q. Will you kindly tell me if the fingering of the B-flat saxophone is the same as the B-flat clarinet?

—D. M. W., New York.
A. The fingering is not entirely the same. I suggest that you consult a teacher for this information; otherwise a fingering chart which will show the fingering desired. Saxophone fingering charts which will provide this information may be obtained through the publishers of THE ETUDE.

Tapping the Rhythm

Q. Your article published in THE ETUDE some time ago on the subject, "Teaching of Rhythm" has proven very helpful. However, I have found some rhythms that are difficult to beat through means of the foot tap. For instance how would you tap three-two meter?—G. F., California.

A. The simplest means of beating this pattern is to have the foot beat down and up once on each half note.

Appraising an English Horn

Q. I have recently come into possession of an English Horn made by Lorree of Paris. Would you be able to tell me its approximate value or refer me to some one who would appraise it for me?—S. H., Oklahoma.

A. It is impossible to give you any estimate of the instrument's value without seeing it. I suggest that you contact a reliable music store whose reputation is unquestionable. I am sure such a firm will provide you with the necessary information.

Wood Clarinet or Metal?

Q. I own a metal clarinet, but my teacher advises me that the wood clarinet has a better tone. Is this true?—H. K., Florida.

A. The wood clarinet is usually superior to the metal clarinet in both tone quality and intonation. However, a cheap wood clarinet is not to be recommended in preference to that of a metal clarinet of good quality. The fact that none of the symphony clarinetists play the metal clarinet is evidence of the superiority of the wood clarinet.

By All Means, Continue

Q. I am a college freshman and have been playing the oboe for approximately four years. Our conductor and other musicians have encouraged me to continue playing because they feel that I have talent. Because I am a Negro I am rather skeptical about my future in the music field, consequently am not taking lessons. Do you think that I would have an opportunity in the field of music if I were to continue to study and secure the necessary training?—D. R. T., Colorado.

A. If you have necessary talent and will study and become qualified as an oboist, I am confident you will find a place for yourself. Many men and women of your race have achieved fame in the concert and Music Education fields.

An Elementary Flute Method

Q. Will you please recommend an elementary flute method for an adult beginner? I have played the piano for two years, instrument. Do you think private lessons would be necessary in my case?—M. R. T., Mississippi.

A. The Ernest Wagner Flute Method, "Foundation to Flute Playing", is an excellent method and would meet your needs. I certainly do advise private lessons from a good teacher. Too many amateurs fail to take advantage of such tutoring and hence acquire countless faulty habits. Even though you might not expect to become an advanced performer, nevertheless, a limited number of lessons will do much to insure the correct approach and habits of study.

"PERHAPS the best way of explaining what, in my opinion, church music ought to mean, is to use illustrations of the work at the Union Theological Seminary. The purpose of the Seminary is to train young men for the ministry, and it is in that spirit that the musical work goes forward. Music is a ministry, not merely a matter of playing the organ and inducing choirs to sing well. Certainly, the playing and the singing are enormously important elements, but the point is that they are not the whole story. Thus, the first step in approaching church music—or sacred music, as I like to call it—is a proper understanding of its significance.

"This significance lies deeper than merely knowing the service and getting through it without mishap! The Seminary builds its work upon a thorough knowledge of sacred music—its history, its development, most of all its meaning. We present the history and content of all liturgies, with their music, beginning with the Hebrew, basing this historical sequence of dates and forms upon the living events that took place upon the various 'dates' and that caused the 'forms' to come into existence. Thus, the history of church music becomes a vital correlation of the happenings of the



DR. CLARENCE DICKINSON
Distinguished American Organist

times, the lives of the people, the development of all that people did to express themselves, whether in painting, architecture, poetry, or music.

A Natural Inner Force

"In seeking to find out *why* things happened as they did, why people expressed themselves as they did, we find church music emerging, not as a matter of names and dates, but as a natural inner force that revealed itself through tone, form, and mode. A simple example of what I have in mind may be found in the perfectly familiar form of four-part singing. Now, it is quite possible (alas) to look at four-part singing merely as the mechanical direction of four voices singing together. And if it is projected in that way, it will sound that way. It is a very different matter to approach four-part singing with the full knowledge of how it came to exist, and why. Such an approach leads you into the full upsoaring of the Renaissance and the

The Study of Sacred Music

A Conference with

Clarence Dickinson

Organist and Choir Master, The Brick Presbyterian Church, New York. Emeritus Director of the School of Sacred Music, Union Theological Seminary, New York

SECURED EXPRESSLY FOR THE ETUDE BY MILES FELLOWES

Dr. Clarence Dickinson, of the old Massachusetts Dickinson family, was born in Indiana. He began his formal studies in this country and continued them in Berlin under Reimann and Otto Singer, and in Paris where he worked under Vierne, Guilmant, and Moszkowski. Actually, though, Dr. Dickinson has never ceased studying. He has made it possible to engage in scholarship and research during his entire career as organist and choir master of metropolitan churches of various denominations. In 1928, he founded the Department of Sacred Music at the Union Theological Seminary, presenting for the first time in this country courses in the significance and continuity of sacred music, along with the mechanics of performing music in churches, and developing new awareness of the difference between the two branches of study. Dr. Dickinson is the author of a number of authoritative works on organ playing, and the building of church services. In the following conversation with THE ETUDE's representative, Dr. Dickinson outlines his views on the soundest approach to church music.

—EDITOR'S NOTE.

Reformation, when, for the first time in European development, men began thinking and feeling in terms of the individual. Man's urgent need to assert himself individually and humanly showed itself in many ways: in Gothic architecture, in the political independence of cities, in painting—and in the desire to let individual voices sound forth. I am convinced that knowing this puts new values into the voices that do the singing. And those values (which have nothing to do with the mechanical business of letting four voices sing in tune!) are precisely what is needed in making church music a true ministry.

A Graduate Department

"As a healthy means of placing first emphases first, the Seminary organized the music work as a graduate department. That means that the courses are reserved for those who are college graduates, or the equivalent. That means, further, that no classes are offered in elementary organ, theory, and the like. This arrangement stresses the strong feeling that the best projection of sacred music begins at the point where elementary mechanics end. We have a very stimulating group of students—some seventy, some of whom are ministers. In addition to the work in music, they must take ten points of work in Theology (chiefly Religious Education, Church History, and Bible). These subjects integrate perfectly with the history of sacred music and the development of the various liturgies—always showing *why* and *how*, in addition to the *what* of the matter. Each liturgy is explored (practically, as well as historically, since we prepare the students for service in any denomination), and the relationships of musical descent are made clear. This has had most gratifying results. One of our students went, as musical director, into a Presbyterian church in a neighborhood that was predominantly Greek and Russian. Now a knowledge of Greek and Russian forms was of no practical value to the young man in the accepted sense, since normally, the music in those churches is in the hands of their

own communicants. Yet in our sense, it had great value to him. Early mornings, before the children went to school, he gave a short service based on those musical forms that have come into the church from the Byzantine. And the little Greek-Americans and Russian-Americans heard strains that were basically familiar and home-sounding, and were glad to come. Obviously, a routine presentation of the hymns of the Presbyterian church would never have touched them in quite this way. And the personal touching of hearts is part of the ministry of music. I am glad to report that the young musician in question was awarded the Presbytery Medal for his services.

"So far, I have not mentioned the playing-and-singing aspects of our work. We offer courses in advanced organ, choir direction, composition, and improvisation. And this brings me to the next important point in the study of sacred music. There is urgent need of more thorough grounding in the elements of musical theory. Although the Seminary is a graduate school, it sometimes happens that the students lack sufficient equipment in theory. When that happens, we try to give them special work in building up what they ought to have when they come to us, but they receive no credit for it. The soundest knowledge of theory is necessary before improvisation can be successfully attempted.

The Choir-Training Course

"The only 'trick' about improvisation is to know one's theory, harmony, and counterpoint so well that it is second nature; that harmonies and chord resolutions work themselves out by themselves, slipping quite automatically out of the fingers, while the mind takes a melody from the anthem and treats it in correct and musical style. Once the fingers and the mind are able to distribute the labors this way, improvisation presents few problems. Thus, the answer is—put the elements into the fingers!

"Our choir-training work includes a supervision of baton technic (eliminating any ugly motions that might detract from the singing), and the art of making a choir of nonsolo voices sing with the warmth, the lift, the spirit, and the vitality of a single soloist. This grows out of the abilities of the choral director. He must know the significance of the music to be sung, and from it, he must shape (Continued on Page 468)

ORGAN

A Touch of Showmanship

by George F. Strickling

WHEN a high school choir steps out in public to do a program it immediately enters into the field of entertainment, and as an entertaining unit it places itself in comparison with all other choirs, amateur as well as professional, in addition to other forms of entertainment which may be offered by the school. One of the reasons for poor attendance at choir concerts, and the lack of respect people have for choral programs, is the fact that too many of our choir directors refuse to acknowledge the truth of the first statement. They still bury their heads in the sand and delude themselves with the idea they are missionaries, crusaders, armed with the holy cause of choral music, launching forward to convert the people and to translate them into hallowed beings who have somehow been miraculously transformed from tired business men and harassed housewives into fanatical devotees of Bach and Vittoria. Even our music critics contribute to this wretched state of things by refusing to recognize the fact that people go to concerts to be entertained and refreshed, not to be educated. A recent concert of mine with an excellent adult male chorus brought forth paeans of praise from a critic about the wonderful performance of a Bach chorale and a Gregori Allegri number, then bitterly condemned the lighter portions of the program as being of a mediocre college level. It might be well to ask the members of the audience, many of whom stood, how they felt about the concert.

Don't misunderstand me. I am for the highest type of choral music it is possible for our singers to sing, but when presenting our music to the public, I do not feel it is a wise thing to hand it over to what might be known as musical "illiterates" in one concentrated dose. Even strong medicine is diluted with water when the occasion for taking it arises. But I do strongly feel akin to what John Philip Sousa once told me: "When building your programs remember that the musical intelligence of your audience is very low, and if you want them to return another time to hear you, your music must be programmed with their intelligence in mind." The wonderful drawing power of the Sousa band proved the masterliness of their director in correctly mixing his program to satisfy the high musical intelligence as well as the musical moron.

Choral Music Less Glamorous

We must keep in mind that choral music is far less glamorous and attractive to the majority of people than the stirring, exciting mélange of sound from a concert band, where the uniforms are flashy and the movements of the players and the glitter of brass and silver have fascination for the eyes as well as the music for the ears. Our high school marching bands strut their stuff on the football fields and in parades, so when they take themselves indoors for a concert they have already well-advertised themselves and a full house can almost be taken for granted. On the other hand the choir may approach its concert without ever having appeared in public before, so they go into the concert "cold" as far as having built up an audience is concerned. Then if they go ahead and sing a program—all a cappella, and classical in the purest sense of the word, it is not likely many, outside of proud parents, will return for another inoculation of culture, but if the program is brightened up occasionally with a few "ching-booms," the audience will feel as though a heavy weight had been lifted and they may decide to try it again another day.

Next December, for the first time in sixteen years

This is the fourth article in a series of very practical discussions on the subject of the high school choir. Mr. Strickling's many activities include the directorship of the nationally known Cleveland Heights High School Choir and of the Cleveland Lutheran A Cappella Choir.

—EDITOR'S NOTE.

since we first began singing our annual concert at that season of the year, we are taking it away from our high school auditorium and will present it down town in the large Masonic Auditorium where we can sing to a larger crowd. Several times we have over-sold our auditorium seating 1,900, and last year all reserved and general tickets were sold three weeks in advance of the concert; hence we feel that we should have no difficulty in filling a larger hall even if it is "off the campus."

How did we build up such a following for our choir? Well, it did not happen all at once. Our first concerts were poorly attended. A few hundred persons came, mostly parents and close relations, but each year the audience grew in size—600—800—1,100—1,500—then suddenly 2,700 tickets were sold for an auditorium seating less than 1,900. And most of those ticket holders came, presenting a problem to our auditorium manager. After that, reserved seats were used and the over-selling stopped.

Why do they come? The answer is that they completely enjoy the type of music which we present—a program which includes music of by-gone centuries and some of the music of the period in which we are living. My article in the July issue of this magazine, "Youth Must Be Served," gave my position as to what music should be included in a 1946 program. To many of our regular patrons this concert is considered a "must" on their calendar, even after their own friends in the choir have become alumni. And speaking of alums—we have tied them into our concert each year by singing *Emite Spiritum Tuum* as the closing number and inviting them to the stage to join. The last concert before the war gave me a terrific thrill when two hundred and fifty came up.

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They and their friends helped to fill the seats.

But music isn't everything. I have stated that the minute a choir stands revealed on the stage it enters the field of entertainment and everything done or sung should proceed from there. The very manner of entrance sets the mood for the concert. Whenever possible we prefer to be in position back of the curtain rather than have the singers trail in—tall and short, thin and fat, homely and beautiful, robed up to the knees and down to the floor, singers gazing into the audience to see where pop and mom are sitting, spaced wide apart or close together. Is there anything less conducive to creating an atmosphere at a concert than such a hodge-podge-Pied-Piper-procession onto the stage? And the same goes for leaving. How much more dignified is the presentation of a choir with everyone in position, presenting a complete picture instead of a kaleidoscopic procession of odd sizes. This is really a very important detail.

We mentioned "showmanship" in the title of this discussion, and here is where a grand bit of it is included in our annual Christmas concert—right at the beginning. The stage curtains are closed: house lights turned out; soft string orchestra music sounds through the speakers; the curtains slowly creep apart revealing a beautiful stained glass window, flanked by large candelabra, and with subdued lights glowing through the aniline-dyed rose windows. When the music starts, our choir, divided equally in two files, each member holding a lighted candle, moves down the two middle aisles from the rear. Perfect step is maintained as the singers mount the stage steps from the side, meet in stage center, turn and ascend the platform steps. The



PUTTING A SONG OVER
The finale of Noble Cain's *Couldn't Hear Nobody Pray*, as sung by the Heights High School Choir, Cleveland, with the boys clapping their hands.

music fades out, the pitch is given and the choir starts its traditional *Silent Night* arrangement. Concluding this, *Adeste Fideles* is begun, and on the first word of the second stanza the two girls in the center of the first row step forward, others follow, and by twos they turn and march off the stage, where the song ends. The director has not been in the picture at all during this part of our program. That procession is another reason people come to the concert.

Many times we have presented our sacred songs with the singers robed, then changed into formals and Tuxedos for the secular part. One year this secular section had a complete living room arrangement on the stage, from decorated Christmas tree to davenports, coffee tables, floor lamps, and all the things necessary to make a lovely scene. Informally the singers were seated or standing—all voice sections together—and the music was sung without "fuss or feathers." In a program in Toronto, Canada, in 1939, we had the singers move about the stage in a folk dance, and the critic of one paper had this to (Continued on Page 472)

Dento-Facial Irregularity and Embouchure

Part Two

by Edward A. Cheney, D.D.S., M.S.

and Byron O. Hughes, Ph.D.

THE FIRST SECTION of this essay, published in the preceding issue of *THE ETUDE*, provided a brief discussion of the anatomy of the dento-facial complex and discussed some of the functional implications. It was pointed out that there are many kinds of irregularity in the jaw relationships and in the details of the dentition itself. In addition it was noted that many wind instrumentalists have difficulty in adjusting to embouchure. Often these difficulties are associated with irregularities of the jaws, teeth, lips and related structures which interfere with satisfactory adaptation to the instrumental mouthpiece.

The adaptation to embouchure was examined in one hundred musicians: Twelve had normal dento-facial development and experienced no difficulty in adjusting to embouchure. The majority of the finest instrumentalists belonged to this group. Eighty-eight exhibited variable degrees of jaw and dentition irregularity. Of these, sixty-two had irregularities but did not present unusual adaptation problems. Forty-seven played large brass and woodwind instruments and fifteen played small brass instruments. This indicates that adjustment to embouchure, when dento-facial irregularities are present, is more difficult for those playing the small mouth piece instruments than it is for those playing the large brass or woodwind instruments. In other words, it is the kind or type of irregularity rather than the presence of an anomaly that is likely to interfere with the latter group. On the other hand, the presence of irregularity, irrespective of type, is likely to create adjustment disturbances in the former group. Twenty-six had adjustment problems that definitely were associated with dento-facial irregularity. Seventeen of these played the small brass, and two the woodwind instruments. This substantiates the previous statement—adjustment to embouchure in the presence of dento-facial irregularity is *most frequent in the small brass group*, next in the large brasses, and finally to a limited extent in the woodwind.

Various Problems

To summarize, dental irregularities appear with high frequency among wind instrument players. When irregularity is absent evidence of unsatisfactory adaptation to embouchure is also absent. When irregularity is present thirty per cent of wind instrument players in general experience difficulty and fifty-three per cent of small brass instrumentalists, in particular, encounter problems of adjustment. This evidence is conclusive that dental irregularity is a source of failure in wind instrument musicianship.

In order to bring out more clearly the amount and kind of difficulty encountered in the presence of dental anomalies the remainder of the discussion is devoted to a more specific citation of dental irregularity and the direct bearing of these to adaptation.

Extreme retrusion of the lower jaw on the upper is very undesirable to brass instrument playing. The discrepancy of relationship between the lower and upper teeth often amounts to as much as three-quarters to one inch, and is due entirely to the retruded position of the lower jaw. In spite of the fact that the teeth may be very well aligned it is extremely difficult for players of small brass instruments to make any kind of satisfactory compensation for the disturbance. It appears reasonable that correction of this type of difficulty should occur prior to the time that much musical instruction is given. Brass players with retruded lower jaws have difficulty in proportion to the amount of retrusion, or distocclusion which is found. In general, brass instrumentalists with extreme distocclusions adjust less well than those with mild retrusion, and small brass instrumentalists have greater difficulty with adjustment than do the large brass instrumentalists. The amount of forward movement of the lower jaw needed

to position the lower teeth and lips directly below and even with those of the upper is increased when lower jaw retrusion is present. Adaptation of an extreme distocclusion to a small brass mouthpiece requires a great deal of precision in jaw movement. Often the amount of movement needed, in addition to the other necessary adjustments to embouchure, is too great to permit satisfactory function. The trombonist, for example, has a great deal more opportunity to adapt a retruded lower jaw to a medium sized mouthpiece than does a cornetist adjusting a similar condition to a small mouthpiece. In medium retrusion of the lower jaw on the upper the incisors strike one-quarter to one-half an inch behind the upper incisors. The upper and lower front teeth are well aligned. Mildly protruding upper front teeth tend to slightly exaggerate the discrepancy in jaw relationship. A smaller number of brass players experience embouchure problems when moderate retrusion is present than do those with the extreme condition. For these players the difficulties apparently occur as result of the irregularities of the teeth and lips. For the most part woodwind players adapt well to any retruded relationship.

Medium protrusion of the lower jaw on the upper is common. The lower jaw juts slightly out in front of the upper jaw. One or more of the lower incisors strike on the outside of the upper teeth. Both upper and lower incisors are irregular and crowded out of their normal alignment. Woodwind musicians with this condition usually experience difficulty with embouchure and orthodontic correction would be recommended. The protruded jaw carries the lower front teeth to a position too far forward for the lower lip to fold easily over them during playing. Brass instrumentalists satisfactorily adjust lower protrusion to the mouthpiece. Although extreme protrusion was not observed there is little doubt that interference would be so great that woodwind playing would be practically impossible and also brass playing very difficult.

Tooth and Lip Irregularity

In addition to the inefficiencies arising from undesirable jaw relationships are those resulting from irregularity of the teeth and lips. Usually the problems of adaptation are increased by tooth and lip irregularity. Some variations in the positioning of the individual teeth are more important than others. Various types of crowding of the front, or anterior teeth, are observed. There may be crowding of the upper and lower front teeth in association with retrusion of the lower jaw on the upper. Usually the upper incisors are sharply rotated and the lip has only the corners of the crowns to rest against during playing. The lower incisors overlap each other and strike one-half inch behind the upper incisors. Occasionally crowding of the upper and lower front teeth occurs when the lower jaw is mildly

protruded. The upper central incisors strike end to end with the lower centrals and are slightly rotated. The upper lateral incisors are crowded back of the centrals and strike inside their lower opponents. The lower front teeth are mildly rotated and tip laterally. In jaws of equal size crowding many times affects the central and lateral incisors. The upper left central incisor may be protruded and rotated. The lower central incisors crowd slightly to overlap the lateral incisors. This form of irregularity is one of those most undesirable for wind instrument playing. Over one half of the brass players with upper anterior crowding associated with lower jaw retrusion adjusted poorly to embouchure. All of the brass players with the uncommon irregularity of crowding of the upper incisors associated with a protruded lower jaw had embouchure problems. However, relatively few of these instrumentalists with crowded teeth in jaws of equal size were disturbed.

When Teeth Are Crowded

To some extent brass players are disturbed by crowding of the lower teeth. The lip is irritated by the sharp corners of the rotated teeth when they are shifted forward to assist in support of the mouthpiece. This condition seems to be more troublesome for individuals with protrusion or retrusion than for those with normal jaw relationships. For the same reason woodwind players with crowded lower teeth in protruded lower jaws may experience embouchure problems.

Extreme spacing of the upper and lower anterior teeth appears to be very undesirable both for brasses and woodwinds. Here, both the crowns and the roots of the upper and lower anterior teeth are one-sixteenth to one-eighth of an inch apart. The lack of contact between the crowns of adjacent teeth allows pressure from the lips and mouthpiece to be transmitted directly to the bones and results in discomfort during playing. *The presence of mild spacing is apparently of little consequence.*

Varying degrees of overlap of the upper front teeth over the lower are observed. Although overlap, or depth of bite, does not directly affect adaptation, it appears to be indicative of adjustment or non-adjustment. To a great extent over-bite is associated with the relationship of the lower jaw to the upper. Extreme or very deep over-bites are usually the result of small retruded lower jaws. Under these conditions the lower incisors strike into the soft tissues behind the upper front teeth instead of on the back side of them. The instrumentalist must shift his lower jaw forward to overcome the retrusion, and downward to overcome the deep bite. In extreme cases adaption is difficult. In jaws of equal size the over-bite may range from deep to the normal one-third overlap. The musician has only the adjustment from the deep over-bite to a playing position to make when the lower jaw is directly below the upper. Shallow over-bites are usually indicative of protrusive tendencies in the lower jaw. Overlap of the upper teeth over the lower may range from one-third to an end-to-end bite. Usually the protrusive tendency of the low jaw forces the lower incisors against the

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back of the upper front teeth resulting in a shallow over-bite and crowding of the lower front teeth. As was pointed out in the discussion about crowding, this combination often interferes both with brass and with woodwind embouchure. For brass players, the deeper the over-bite the greater the tendency for embouchure difficulties. Few woodwind players complained about over-bite. Those who were troubled had the shallow bite with crowding and lower jaw protrusion as described above. In general, then, depth of bite, while not directly the cause of embouchure problems, can be used to estimate these difficulties.

An open-bite relationship of the upper front teeth to the lower is not common. In mild-open-bite the upper incisors are apart from the lower incisors one-quarter to one-half an inch. The anterior teeth are three-quarters to one inch apart in extreme open-bite. There may be mild spacing and protrusion of anterior teeth associated with this condition. Brass players are not affected by mild open-bites, but are seriously interfered with by the extreme conditions. In extreme open-bites the teeth are too far apart to assist the lips in supporting the instrumental mouth-piece. It would appear that individuals with extreme open-bites should not attempt to play the small brass instruments. Neither can they expect to be highly successful in adjusting to the medium sized brass mouthpieces. On the other hand, with one exception, woodwind players apparently are little concerned with open-bite. Occasionally there occurs an open-bite relationship involving the teeth opposite the corner of the mouth which is associated with mild protrusion of the lower jaw. This open-bite relationship is increased when the lower jaw is shifted forward in adjustment. Several of the woodwind players indicated that they experienced difficulty in preventing the escape of air through the corners of the mouth when this condition occurred.

Occasional Retrusion

Protrusion of the upper front teeth is often associated with retrusion of the lower jaw. The teeth incline forward approximately at an angle of forty-five degrees and are mildly spaced. All of the brass players examined who had this condition adjusted poorly to embouchure. The outward inclination of the upper incisors interferes with lip placement and increases the amount of jaw movement needed to put the teeth in a playing position. That there were only a very few brass instrumentalists with protruded upper teeth substantiates that upper protrusion is undesirable for brass instrument playing. Woodwind instrumentalists exhibited no trouble with protrusion of the upper front teeth.

Occasionally retrusion of all of the upper incisors is observed. The front teeth are well aligned and tip backwards twenty to thirty degrees from the perpendicular. The lower jaw is mildly retruded and the upper incisors entirely overlap the lower incisors. This condition offers no problem for the wind instrumentalist. Rather, it is an advantage to brass players with retruded lower jaws, as the amount of jaw movement required to adapt is greatly reduced. Retrusion of one or two of the upper front teeth is more common. The central incisors retrude, the laterals jut outward and the canine teeth tip laterally. Incisor retrusion in association with crowding, rotation and mild protrusion of adjacent and opposing teeth gives brass players a great deal of trouble. Adjustment of the lip and mouth-piece against the retruded incisors without irritation from the adjoining irregular teeth is often impossible.

Three types of cross-bite of the upper front teeth inside the lower are often seen. One incisor may be locked behind the lower opposing incisors. Usually mild crowding of all front teeth occurs. Secondly, all of the upper front teeth may be locked inside the lower and both upper and lower incisors are well aligned. Thirdly, the lower jaw is protruded and carries the lower front teeth out in front of the upper. The upper incisors are well aligned but the lower incisors are rotated, tipped, crossed, and crowded out of position. Support for the mouthpiece against the lip is reduced opposite the crossing of a single central or lateral incisor. Embouchure problems do not appear when all

upper teeth are inside the lower and all teeth are well aligned. However, the woodwind player with extensive anterior cross-bites involving crowded lower teeth experiences lower lip irritation.

The loss of a single incisor is frequently observed. A space equal to, or slightly smaller, than the size of the teeth lost, breaks the even alignment of the upper front teeth. Embouchure is affected little or none by minor losses of anterior teeth. There is every reason to believe that the loss of a single incisor could affect embouchure in the same manner as cross-bite of a single incisor. In these cases, however, adaptation is often facilitated by movement of the adjoining teeth into the space created by extraction. When a great deal of crowding occurs, the loss of a tooth may help to reduce it to the player's advantage. Extreme loss of the anterior teeth was not encountered. It is reasonable to expect, however, that wind musicianship would be highly unsatisfactory or impossible with extensive loss of the front teeth.

The Role of the Lips

Tooth length varies a great deal. Although extremes are rarely found, definite differences in length are observable. It will be noticed that tooth length is a relative relationship dependent on the over-all size of the tooth and the surrounding structures. Brass instrumentalists with short incisors adjust poorly to embouchure.

Investigation of the role of the lips in the playing of wind instruments revealed little information of a definite nature. A majority of the retruded jaw brass players adjusting poorly had thick lips. There was some tendency for the protruded lower jaw brass players with adaptation difficulties to have thin lips. The brass players with jaws of equal size who had adaptation problems tended to have shorter lips. Poorly adjusted brass players with lower jaw protrusion had the longer lip form. On the whole it is difficult to estimate the role of lip size in adjustment to embouchure. It is more reasonable to consider these parts as important when in combination with other irregularities of the teeth and jaws. There is little evidence, however, to show the variation in lip form as highly influential in the production of a satisfactory or exceptional wind instrument embouchure.

The discussion has pointed out the various ways in which dental and jaw irregularities influence embouchure adaptation. It is obvious that malocclusion of many kinds bears strongly upon musical performance. The final article will present case histories of individual players and show in more detail the specific difficulties that have been encountered in wind instrument performance.



THE JOY OF SONG

Group of choral singers at the highly successful performance of the Verdi Requiem by the Fort Wayne, Indiana, Philharmonic, under Hans Schwieger. Over four thousand attended the event. The soloists were Rose Bampton, soprano; Bruna Castagna, contralto; Frederick Jagel, tenor; and Alexander Kipnis, bass.

"FORWARD MARCH WITH MUSIC"

Every Music Lesson Is Expandable

(Continued from Page 434)

(eine Gemälde). And I proceed in accordance with its suggestion (nach dem selben)." But, wisely, he kept the picture to himself knowing that every mind on earth will make its own reactions to any form of stimuli it encounters. So, find your own picture or see nothing; but whatever happens, know that you are measuring yourself.

We see now why young students often have a trying experience with music of the absolute type. There is nothing in the word *allegro* (Paradisi's in A major, for example) or sonatine, sonata, prelude, fugue, invention to lend wings to wonder. If one has the wings one can make one's flight but all young winged imaginations must be patiently taught to fly at high altitudes for below them the imagination is often not an asset.

And then, in conclusion, there is this other factor: all nonprogrammatic music has a most alluring characteristic in what I may call its topography; in the underlying builder's blueprint; the ground plan of that Gothic cathedral to which music has been so often likened. This ground plan running through a complex of symphonic procedure or a sonata or even in its simplicities through a *fugue* or *sonatine* is a most entrancing characteristic to follow. And then let us not forget the wonderful skill with which the composer embellishes the structure with the motives by which he desires to individualize it—motives that may be as long as a Wagner *leit motiv* or as short as the fateful four tones that usher in Beethoven's Symphony No. 5 in C minor.

Form A Music Club Library! by Wallace Eaton

There are thousands of music clubs in America which would be enormously benefited and stabilized by the formation of a music library. The Hutchinson Music Club of Hutchinson, Kansas, a city of thirty thousand, has established a music library with a regularly appointed librarian and patrons and patronesses. It is installed in a corner of the Public Library and has over one hundred seventy-five volumes containing many rare and out of print books.

Mr. J. C. Bigger, a prominent citizen, developed this library as a memorial to his sister, Lizzie E. Bigger, who for fifty years was a well known piano instructor in Kansas and the first pipe organist in Hutchinson. Mr. Bigger is now seventy-five years of age and has gone about collecting the books for this library with great personal care and interest.

Such a library in a community may be started with a very simple collection of books, but once begun, it is sure to grow, as enthusiasm prevails.

The librarian of the Hutchinson Music Club is Miss Mabel B. Parks.

New Keys to Practice by Julie Maison

VII

Don't strive for accuracy first, after a period away from the piano. Be content just to get through things for a while—with some mistakes and with weak fingers. Practice for perfection *only* when you are already in practice.

Don't be hesitant about playing firmly and loudly, for even *pianissimo* is the result of *fortissimo* practice. It was Liszt who said, "A pianist must first be a forte-pianist, then a mezzo-pianist, and then a pianist." And to play as they do.

To gain freedom in playing, build up concentration through habit—not through effort.

"I have read with the keenest interest your conference with Mr. William Primrose in the current (March) number of *THE ETUDE*. Would it be impertinent for me to ask if this is a verbatim report of Mr. Primrose's remarks, or whether it was written up from notes? A personal reason prompts me to ask this question. . . . Although I am a violinist and do not play the viola, I found much that was helpful in the conference. On one point, however, I should appreciate a more detailed explanation. According to Mr. Primrose, the pressure of the bow should be applied obliquely and not vertically. To quote, ". . . instead of pushing the string directly downwards, the bow should tend to pull and push it sideways." This is a little vague to me. . . . Would it be troubling you to enlarge somewhat on the idea?"

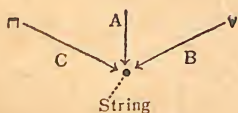
—K. F., Ohio

I am pleased that the conference interested you and that you found it helpful. While I was talking to Mr. Primrose I felt that many violinists and violists would profit if they carefully pondered his remarks. We had a very pleasant visit together for about an hour and a half, and the interview was written from notes I took at that time.

The point you bring up regarding the direction of the bow pressure is both subtle and important. I must admit to hoping that someone would ask a question about it, for I felt that a more detailed discussion would be helpful to many. It is not at all easy to put into words. One can describe a motion without much difficulty, but to describe a feeling is quite another matter, and this question of the bow pressure is decidedly a sensation rather than a fact.

In order to realize this sensation, you must first get rid of the idea of vertical pressure. This should present no difficulty, because vertical pressure is easily demonstrable: it is the type of pressure which produces a forced, scratchy tone. Of course, it can be argued that pressure applied by a moving object such as a bow is never vertical, but must be oblique to a greater or lesser degree according to the speed with which the object is moving. This is true, and it is a valuable fact for us to know, for it teaches us that we can apply more pressure to a fast bow than we can to a slow one. However, to clarify the subject under discussion, we must deal with feelings and not with facts.

As soon as the sense of vertical pressure has been isolated and rejected, you must think of the bow as being drawn with a *clinging* pressure that tends to pull or push the string towards the neighboring string. In other words, you should conceive that the pressure is being applied to the *side* of the string instead of to the top. Perhaps the following diagram will help to make this conception more clear:



Here, the arrow at A represents the vertical pressure, the sensation of which must be absent from the hand; arrow B represents the line along which pressure should be applied for an Up bow; arrow C indicates the line of pressure for a Down bow. It must be very definitely realized that the arrows do *not* indicate the line or the angle of the bow stroke, but that they indicate merely the angle of pressure. The bow itself should be thought

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

of as being at right angles to the vertical arrow; parallel, that is, to the bottom of this page.

The sensation of oblique pressure requires a delicately balanced right arm, and the more you endeavor to attain it the more lightly balanced your arm will become. Never let your arm feel that it is leaning on the bow; imagine, rather, that it is "floating." Just imagine that you have a little balloon attached to your right elbow!

I am sure that as soon as you are thoroughly conscious of the essential difference between the vertical and oblique pressures you will find that your tone quality is improving rapidly, that your command of tone has increased, and that you can play with a great deal more intensity with small danger of forcing the tone.

An Overlapping Little Finger

"... I have a couple of problems that are bothering me and would be grateful if you would advise me how to go about remedying them. (1) Although I am told I have an excellent left-hand position, I am confronted with the problem of having my little finger lap over the third quite frequently. When I stop a string with my third finger, the fourth bends towards and leans against, partly overlapping that part of the third finger between the first and second joints. (2) I am in the process of changing my bowing from the conventional to the modern method, but am having trouble keeping the bow midway between the bridge and the fingerboard. . . ."

—H. C. T., Ohio

Either your fourth finger is weak, or else it has acquired the habit of overlapping much as other fourth fingers have the habit of curling up when they are not actually stopping a note. Whichever may be the cause, it is easily remedied.

To start with, you should work on the D major trill study of Kreutzer, No. 19.

Practice it very slowly, being careful to see that the fourth finger rises directly above its note and does not draw back towards the third finger. If you have *THE ETUDE* for March, 1944, you will find on the "Forum" page some suggestions for practicing this study.

Then you should practice, also very slowly, an exercise that has an extension. Something in the nature of the following:



You can invent for yourself a dozen exercises of this type in a very few minutes. But play them slowly, with a firm finger pressure, and let your hand rest every time it feels tired. You would benefit, I think, from the system of Mute Practicing that I described in the May, 1945, issue of *THE ETUDE*, provided that you used it with keen mental concentration.

You say nothing about your technical advancement, but if you are able to play Part 4 of Ševčík's Op. 1 (the double-stop exercises) you will find in it a wealth of material for training and strengthening the fourth finger. Practice Sections 7, 6, 2, and 4, in that order. After you have done these you can work on any of the others that appeal to you. If this book is too advanced for you, get Ševčík's Preparatory Double Stops and practice the exercises in thirds, octaves, and tenths.

Another exercise, most useful for strengthening the fourth finger, is to play three-octave scales with the third and fourth fingers only. You can also practice one-octave scales on one string in the same way. Play the scales quite slowly.

These studies and exercises will strengthen your finger and help it to stay away from the third finger. In addition, I think you should look up the "Forum" page in *THE ETUDE* for June, 1944, and read the suggestions I made for correcting a fourth finger that curled up. These exercises, too, would benefit you.

(2) Regarding your bowing problem, it is obvious that there is a lack of coordination somewhere in your arm or hand, though where it may be is impossible for me to say without watching you play. But I think you can dig out the cause of your problem if you get down to some fundamental bowing exercises.

The most likely explanation is that you swing your upper arm back as you draw a Down bow, or else push it too far forward

ward when you play an Up bow. Play some full-length bows in front of a mirror, watching your arm carefully, and seeing to it that your wrist remains at approximately the same level as the frog. The hand should not droop from the wrist when you are playing near the point. If you find nothing wrong with the long bows, check up on your flexibility and coordination by trying the Wrist-and-Finger Motion at the frog and also the Whole Bow Martelé. See the issues of *THE ETUDE* for December 1943, January and December 1944, November 1945, and April 1946. If you do not possess these issues and the others I mentioned earlier, you can certainly refer to them in your Public Library. You mention having recently purchased my "Twelve Studies in Modern Bowing"—Numbers 1, 2, 3, and 7 will test your coordination and flexibility pretty thoroughly. If you cannot play them easily and well, work on them and on similar studies until you feel a definite sense of control.

But remember that the acme of good bowing certainly does not lie in drawing the bow unvaryingly midway between the bridge and the fingerboard. The art of playing with expression depends very largely on varying the point of contact between the bow and the string. In an extended passage of melodic playing, the bow must move backwards and forwards between the fingerboard and the bridge very many times. To produce a vibrantly intense tone, you must bow close to the bridge; for a soft, velvety, "fluty" quality you must bow near the fingerboard, and between these extremes there are many tone-colors that can be produced by varying the point of contact, the speed, and the pressure of the bow. The art of tone shading and tone coloring is very subtle and very important, and I hope to discuss it before long in much greater detail.

Positions and Bowing

"... When I studied I was never taught the second position at all. I was taught the first, third, and fifth, and somehow picked up the second and fourth by myself. I know now that this was not good teaching. . . . Now that I am beginning to do some teaching myself, I should like to know in what order the positions should be taught. Should the second come before or after the third? . . . And can you recommend some good material for position work? Another question I should like to ask is about solos that will help a pupil draw a good tone. I have two pupils who are quite talented. They can play up to the fifth position, but their tones are small. What would you suggest for me to give them?"

—Miss A. W., Louisiana

It does seem strange that your teacher did not give you more detailed instruction in the positions. I am afraid he shirked his responsibilities somewhat. However, your experience is not an uncommon one. Somewhere in the dim past the idea grew that the second position was much more difficult than the first or third and should be avoided as much as possible. The idea is, of course, completely false, but it still persists in the minds of many teachers. Actually, if a student is not told that the second position is difficult, he will learn it as easily as he learns any other.

There is some difference of opinion among teachers whether this maligned position should be taught immediately after the first or whether it should wait

(Continued on Page 470)

What Did Iturbi Play?

Q. 1. Would you possibly know the name of the boogie woogie selection that Iturbi played in the picture "Thousands Cheer"? If not, could you suggest some other similar piece that really sounds like something?

2. Can you tell me where to procure a copy of *Mozart Matriculates* by Templeton?

3. What is the grade of Debussy's *Clair de Lune*?—J. S.

A. 1. I am sorry that I do not know the name of the particular composition you are trying to identify. I believe that you are most likely to find out by writing directly to Metro-Goldwyn-Mayer, the producer of this movie. I suspect it might have been *Boogie Woogie Etude* by Morton Gould, for I know that this work was written at the specific request of José Iturbi. At any rate, I believe this is the kind of piece you are after. You might also be interested in two other pieces by this same composer, *Boogie the Woogie* and *Blues*. Templeton's *Bach Goes to Town* and Beryl Rubinstein's transcription of Gershwin's *I Got Plenty o' Nuthin* are both interesting pieces. I assume that you are acquainted with some of the many volumes of boogie woogie which are to be found on the shelves of almost any music store, especially those by Jimmy Johnson, Hazel Scott, Maurice Rocco, Duke Ellington, and Samuel Spivack. These volumes contain some interesting examples of this style of music, and might be the sort of thing you want.

2. *Mozart Matriculates*, as well as the pieces mentioned, may be obtained through the publishers of THE ETUDE.

3. Probably about grade four.

About Appoggiaturas

Q. In a harmony class that several of us are taking there has arisen quite a difference of opinion about the interpretation of the appoggiatura. Our textbook says that the appoggiatura note receives half the value of the principal note, but our teacher has shown us an example that does not seem to follow this rule. Will you help us to settle the dispute?—K. L. and C. H.

A. The rules usually given for the interpretation of the appoggiatura are as follows: (1) If the principal note can be divided into two equal parts, the appoggiatura gets half the value and the principal note gets the other half. (2) If the principal note cannot be divided into equal parts (as in the case of a dotted-quarter), the appoggiatura gets the larger part and the principal note gets the smaller. In other words, if the appoggiatura occurs before a dotted-quarter note, the appoggiatura is given the value of a quarter and the principal note gets the remaining eight. (3) If the appoggiatura appears before a note that is tied to a shorter note, the appoggiatura is given the value of the longer note.

These rules will take care of most of the situations that you are likely to encounter, but if you run across an instance that is not covered by the rules, remember that the appoggiatura is the more important of the two notes, and that as between the appoggiatura and the principal note it is the appoggiatura that is to be accented, either by giving it more time or by actually stressing it a little. It thus differs entirely from the *acciaccatura*, which is a short grace note that is

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

and during this time he has left the other pupils to their own devices.

The really efficient class teacher keeps his eye on every pupil in the class during every minute of the class hour; and he holds their interest and attention by having them do something by means of which they are learning music during every minute of the hour. At first many—including myself!—assumed that in order to have a piano class there must be a piano for each pupil, and we therefore felt that class piano was not feasible. But American ingenuity soon discovered that with one piano, some keyboard charts or dummy keyboards, and a wide-awake teacher it is entirely possible to teach ten or twelve children at a time—and to have each one occupied productively during the class hour, that it is possible to teach musicianship hand in hand with piano playing, and this is revolutionizing the pupil's whole attitude.

One child sits at the piano and plays a little piece—probably one of which the melody has been sung by the entire group; a second child stands close by, ready to take the first child's place instantly, probably playing the little piece in a different key; the others sit at tables with keyboards and the musical score before them—their ears open and their minds active. They follow the notes in the score, they place their fingers on the "keys"; they listen to the child who is playing, correcting him if he makes a mistake; they are ready to jump up and begin to play if called upon, or to sing the melody if that is what the teacher suggests. They can transpose the piece into some other key or explain its chords; and of course they can play the scale of the key if this is called for, because that is part of the game. They sit at the piano in correct position because that is the way they have done it from the beginning, and they learn position and all sorts of other things from each other quite as much as from the teacher. It is hard work, it requires concentration; but it is fun because it is making music with one's friends instead of all alone. Eventually one has to learn to practice by one's self of course, but at the beginning it is a social experience, and this is one of its great attractions.

Class piano work is one of my hobbies, and I could go on and on writing about it. But I have already used too much space in answering a single question.

I could devote my entire page to the use of the tonette and other simple instruments too, but I have space this time only for the remark that I believe firmly that in the course of the next ten or twelve years grade school music will come to deal with some sort of instrumental playing in addition to the singing that is now almost universal, and that this combination of playing and singing will do more to develop and maintain interest than any single thing that has ever happened.

I Want to Be a Concert Pianist

Q. I am in the ninth grade in school and have studied piano for five years. I have also taken cello lessons for half a year. I would like to become a concert pianist and teach on the side, too. Please recommend a conservatory or college of music and tell me its requirements and also what kind of diplomas I need and how long it takes to get them.—M. D.

A. The first thing to do is to complete your high school course. But while going to school you should of course continue your music lessons, especially in piano since you want to become a pianist. Perhaps your school will allow you credit for lessons and practice, even though you are studying under an outside teacher. (Many schools do this.)

I advise you to sing in the high school glee club or chorus too, and if you have a chance to play some accompaniments at school by all means do it. Take the course in Music Theory if there is one, and hear all the good music you possibly can. In other words, make yourself a good musician while broadening your horizons by studying English, history, science, and other academic subjects.

There is no hurry about choosing a conservatory or college of music. The important thing for you to know is that there now exist many excellent music schools, so when the time comes it will be merely a matter of deciding whether to attend one of the fine schools in your own State of California, or to go to some other part of the country. Just before you become a senior, I suggest that you write to the Secretary of the National Association of Schools of Music for a list of schools recommended by this organization. Then write to a half dozen of these schools for catalogs and other information. Most music schools have a four-year course, and most of them require graduation from high school as an admission requirement.

How Shall I Finger It?

Q. Are there any books on correct fingering which would be usable by a person doing independent piano study? I have had piano lessons for one year, but now for a while I must continue alone, therefore a book on correct fingering would be a great help.—D. J. L.

A. Hundreds of different instruction books have been published, and all of them include the fingering of all passages about which there is any doubt. You probably already have a book that contains the major and minor scales with the fingering indicated, and I advise you to include at least a minimum of scale practice so that you may become thoroughly familiar with the standard scale fingerings. If you do not have such a book, go to any good music store right there in Chicago and ask to see some of the instruction books for first and second grade. Select one that appeals to you, and then make yourself observe and follow the indicated fingerings.

to be played quickly and never accented. If you will look under "Ornaments" or "Embellishments" in any good music dictionary you will find all sorts of interesting information.

Instrumental Work in Schools

Q. Your answers to questions in THE ETUDE and many of your other articles have been read with much pleasure and benefit, and if I am not too presumptuous, I should like to ask your advice about class piano in public schools. I have done several years of private teaching and seven years of school music teaching. Next year I would like to introduce class piano teaching, and I am also interested in experimenting with a class of tonettes or other simple instruments in the early grades. Any suggestions that you may offer will be sincerely appreciated.—M. H. F.

A. I am glad to learn that you plan to introduce piano class work in your schools, for I feel that piano classes are doing more to democratize instrumental music than anything else. They have also helped us learn to integrate music theory with piano playing, and this is tremendously important too. I have observed hundreds of piano classes, and it is my opinion that they are doing more to bring back the piano as a popular instrument than anything else, and that they will eventually provide the private teacher with more pupils—and better pupils—than he has ever had.

It is true that in many cases piano class work has not turned out well, either because the class was too large or because the teacher did not understand that in class work every pupil must be kept occupied during the entire class hour. Often the teacher has merely given each pupil in turn a very short private lesson, perhaps only four or five minutes in length;

Start Singing, Wherever You Are!

A Conference with

Donald Dame

Leading American Tenor, The Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ALIX B. WILLIAMSON

A native of Cleveland, Ohio, Donald Dame, who inherited his musical talent from his father (a church and choral singer in the Midwest metropolis), is another outstanding representative of the new operatic trend towards "home grown" stars and has had all of his training and experience in the United States, at the hands of American teachers. He began his vocal studies when he was only fourteen, under a Cleveland teacher, William Wheeler. Later, he was successful in winning a vocal scholarship to Western Reserve University, and while attending college managed to support himself entirely by organizing a male chorus for radio and obtaining two sponsored programs on the Cleveland stations, WHK and WGAR. On his graduation from Western Reserve, he came to New York and won another scholarship to the Institute of Musical Art at the Juilliard School. Shortly after his admission to this school, he was engaged for his first professional appearance as soloist with the Cleveland Orchestra, under the baton of Artur Rodzinski. He has been heard in oratorio with the New York Oratorio Society, the Handel and Haydn Society of Boston, and other prominent organizations. Prior to his admission to the Metropolitan, he was also heard in the leading tenor roles in more than fifteen operas for the New Opera Company, the Chautauqua Opera Company, the Worcester Festival Opera Company, and the Cleveland, Trenton, and Detroit Opera companies. He is one of the outstanding recent additions to the Metropolitan Opera's roster and made his first Metropolitan appearance singing the difficult buffo role of Laerte in the new making revival of Ambroise Thomas' "Mignon" on December 3, 1943. Besides his extensive concert tours which include appearances with five of the country's foremost symphony orchestras, he is also heard regularly over the air as guest star on many programs.

—EDITOR'S NOTE.

DURING the past two decades, the lot of the American singer who wishes to build a great career on the concert and opera stages has grown progressively easier. No longer is it necessary to draw audiences or close contracts by displaying a sheaf of European press notices; and in recent years, it has even been proven that one need not study abroad to become a finished artist—that, indeed, the finest singing teachers in the world are to be found today right here in our own United States. Yet many a youthful native artist, admitting the truth of these statements, still feels that he has a basis for complaint in that the proving grounds for inexperienced vocalists are rare on this side of the Atlantic.

To a certain extent, such criticisms of our national musical setup are justified. Certainly our singers, as well as the music-lovers of our smaller cities, suffer from the absence of the small local opera companies which are to be found throughout Europe, and which in the pre-war years offered young artists from all over the world a chance to learn to do by doing. On the other hand, I believe that the aspiring singer who takes careful account of all the activities open to him, instead of bemoaning those which are unavailable, will find ample scope for his budding talents in his own state—in most instances, even, within the limits of his own community.

Seek Every Opportunity to Sing

By seeking out and taking advantage of every possible opportunity to perform in public in his own home town, the apprentice vocalist not only will contribute to his community's cultural self-reliance, but also will help himself in two very important ways. He may be able to earn enough money, through a series of local engagements, to help finance study with progressively better teachers. Also (and this is, on the whole, even more significant), he can develop the knack of putting music across to his audiences, which is something that the finest of teachers cannot give. For it is only through repeatedly singing to a group of listeners, becoming sensitive to their unspoken responses and learning to establish communication with them, that one gives his art that vital quality without which the finest of techniques is unavailing. That is why many sound musical craftsmen, having been graduated with impressive honors from expensive courses of study, never make successful careers as performing artists. For, while they have learned all there is to know about reading and playing music for themselves, they have never really learned to interpret music to others.

It is often possible, if parents and teachers exercise proper discretion, for the gifted child to begin singing in public before adolescent self-consciousness settles upon him. The boy who shows aptitude for singing at an early age, for example, is often benefited by membership in a boys' choir. Singing with such a group offers a sound combination of practice and instruction, since the choristers not only gain familiarity with great

music of the early masters, but are usually taught the first principles of musical theory, harmony, and sight-reading. Then, too, the leaders of such choirs, being accustomed to working with children, are not likely to allow the voices of their charges to be forced or strained. Even in preparation for a career as solo



DONALD DAME

singer, some experience in ensemble work is valuable, since one often sings against a choral background, or is accompanied by an orchestra which produces something of the same many-voiced effect. For the very young girl, this particular avenue of expression is not usually available, though some metropolitan churches do have excellent mixed choirs of children. In a way, perhaps, it is just as well that little girls are not able to begin singing in public until they are well along in their teens, since their vocal cords are usually more delicate than boys' and therefore more susceptible to harm from being used too much too early.

Poise and Assurance Developed

Not to be underestimated, either, is work with high school glee clubs. Amateurish though the actual performances of these organizations may seem to a connoisseur, the fact remains that they offer schooling in how to follow a conductor's directions, how to cooperate with others (after all, even in solo recital there is an accompanist with whom one must work as a team-

mate!), and how to remain poised and self-assured on a brightly lighted stage. Since an acquaintance with other branches of music is useful, in many ways, to the singer, it may even be a good thing for the student of high school age to broaden his experience by playing some instrument in a school orchestra, as well as trying for a spot as vocal soloist with the orchestra.

The more advanced vocal student, if he is alert and enterprising, finds a wide vista of possible activities opening before his very front door. Paid positions in the larger church choirs are often available at this stage, and offer many young men and women their first chance at solo singing before an audience accustomed to good music of professional caliber. But even in communities where there are no paid church singers, the better choir directors are always on the lookout for first-rate soloists, and experience of this sort is well worth while. In fact, I would say to every singer: the key to making the most of your native town's potentialities as a training field lies in seeing that you sing frequently, before as many and as varied audiences as possible. Don't wait for professional opportunities to come your way; go out and make your own opportunities. If at first no one is willing or able to pay you for singing, do not be too proud to appear without a fee. Only *sing*, and as you perfect your technique and grow in understanding, recognition and paid engagements will follow. Make yourself available to worthy causes and civic organizations, even if all you have a chance to do for a while is to sing *The Star-Spangled Banner* at American Legion meetings.

Creating Opportunities

If you hear of a church benefit, offer your services as an entertainer; if there is a veterans' hospital nearby, give yourself as well as the invalids a treat, by journeying there to sing and seeing their heartfelt response. If your fellow-citizens seem uninterested in music except when some world-famous artist passes through on tour, that need not discourage you—modern advertising techniques have made it necessary for the man with a better mouse trap to beat his way to the world's door, instead of *vice versa*. Instead of deploring the cultural aridity of your native soil, set about cultivating that soil. This can be done in innumerable ways. Just as an example, did it ever occur to you that you might win the undying gratitude of some ladies' study club by suggesting a program of folk music of many lands, to be performed by you for the members without charge? Or that the overworked public school music teacher, as well as her students, would welcome vocal illustrations for a lesson or series of lessons on the evolution of song?

Promotion managers of fashionable department stores or hotels can often be persuaded to inaugurate, as a public service and good will builder, a series of afternoon musicales, or to present special programs of Christmas and Easter music for their patrons. The banquet managers of leading hotels and restaurants, too, can be helpful through suggesting you as a logical musical feature for various festive occasions. If you approach these individuals (*Continued on Page 466*)

The "Military" Polonaise of Frédéric Chopin

A Master Lesson

by Raymond M. Burrows

Dr. Raymond Burrows, Associate Professor of Music Education, Teachers College, Columbia University, New York, had his early piano lessons in Washington, D. C., where he won a gold medal piano pupils' contest at the age of ten. Later, in New York, he studied with Ethel Leginska, Edwin Hughes, and Percy Grainger. In 1926 he received a scholarship from the Juilliard Foundation, and in 1928 he was awarded a piano diploma from the Juilliard School of Music.

—EDITOR'S NOTE.

HOW CAN WE account for the infinite variety of that extraordinary genius, Frédéric Chopin? How could one human being have created the fiery passages of the "Revolutionary" *Etude* and the delicacy of the *Nocturnes*? How could a single composer achieve the vitality and virility of the "Military" *Polonaise* and the gentle gracefulness of the lighter *Waltzes*? How did the same man who devised rich harmonic effects not used by his predecessors, manage to be the lyrical poet who wrote such lilting melodies that even today Broadway composers cannot resist borrowing from them? How could Chopin write with formal perfection of design and still provide the freedom of emotional expression which has always thrilled his listeners? How could he develop the extended treatment of his longer works and yet give to the world the cameo beauty of the A major and C minor Preludes, barely half a page each? Other geniuses have presented us with similar series of paradoxes, but none more so than this piano poet from Warsaw.

To find the answer, we may turn first to the period in which Chopin lived. His brief life-span (1810-49) was in the midst of that great romantic period which influenced not only musicians, but also painters, sculptors, architects, poets, novelists, and dramatists. The poetry of Byron and Shelley, the drama of Goethe, the novels of Victor Hugo, the paintings of Delacroix, Corot, and Millet all reflect the romanticism which Chopin brought to the piano.

The romanticists delighted in extremes. They added to the formal design of the classicist a rich emotional content. They sought a direct personal communication. In music they sometimes sought to paint a picture or tell a story. Chopin seemed to embrace many of the virtues of the romanticists and few of their vices. His music is rich in variety, but each piece retains an es-

sential unity. He achieves freedom of expression without losing a formal design. He makes a direct emotional appeal at the same time that he gives much intellectual satisfaction to those who are able to analyze his harmonies and structure. While his music awakens the imagination of the hearer, he rarely if ever sets out to portray a particular story or program. Instead, his music begins where words leave off, and is truly "the expression of the otherwise inexpressible."

A Rich Background

Chopin's heredity and immediate environment provided a rich background. His father was a French merchant living in Warsaw and his mother a Polish woman of refinement and sensitivity. The young Chopin was deeply moved by the Polish struggle for national existence in the face of tyranny and oppression.

Frédéric was fortunate in his two teachers in Warsaw. Adalbert Zywny, his piano teacher, gave him such a fine start as a performer that he was able to appear in public and private recitals from a tender age. This early success was undoubtedly responsible for the interest shown in him by a wide circle of socially, literary, and musically prominent persons. His composition teacher, Joseph Elsner, was the director of the Warsaw Conservatory. Elsner had the unusual wisdom to guide Chopin's creative genius without hampering him with too rigid insistence on traditional procedure. Far from making him too radical, this policy developed in Chopin a sense of severe self-criticism and allowed his originality to develop normally in relation to a background of classical structure.

Chopin met many brilliant and gifted people in the capitals of Warsaw, Vienna, and Paris. Much has been written about the influence on Chopin of the temperamental and romantic French writer, Mme. George Sand. Her masculine ways probably served to intensify Chopin's sensitivity on the one hand, and to arouse him to his most militant and vigorous moments on the other. Her indirect influence, however, in bringing the pianist in contact with many great romanticists of the day was at least as significant as her own personal effect upon him. Balzac, Bellini, Heine, Victor Hugo, Liszt, and Meyerbeer were among those who associated with Chopin in Paris.

Chopin has been called the greatest of all composers for the piano. Certainly no one has surpassed him in a sympathetic understanding of the instrument's possibilities. On Chopin's comparatively modern piano which was far superior to the early keyboard instruments of Bach, Haydn, and

Mozart, he could achieve the intimate direct communication of playing his own music for himself and others. This pleasure in immediate self-expression developed into a preference for the piano almost to the exclusion of other musical media. His life-long concentration on the piano resulted in a remarkable utilization of its musical possibilities.

The *Polonaise Op. 40, No. 1*, is so well known that most players will approach it with the aural familiarity which should be the first step in learning a new composition. The next step is to play the entire piece through a few times to get a general idea of it under your own fingers. Feel the grandeur and vitality of the opening section. The *Polonaise*, as the name implies, is a Polish dance and embodies the irrepressible pride of a people holding its head high through a succession of brutal attempts to annihilate its national integrity. It is like a grand march in triple pulse. So stately is this march that it transcends the ordinary duple or quadruple meter and proceeds in proud fashion, undaunted by the fact that the strong beat in one measure falls upon the left foot, and in the next upon the right. You can imagine this *Polonaise* played as an entrance march where guests of nobility slowly approach a regal host and hostess to pay their respects and then march on to recognize other guests.

An Important Point in Memory Work

The compact printing of this piece on two pages in THE *ETUDE* serves to emphasize its form and use of repetition. It is interesting to observe that this piece, which covers seven pages in many editions, can be printed on two pages without omitting a single measure, if indications for repetition are used. Observation of the form facilitates reading, technical mastery, interpretation, and memorization. Many a student has inhaled through seven pages without realizing that he is really only reading two pages of music.

The form is the familiar three part song with trio, sometimes known as the minuet form, since it is prescribed for the minuet movement of a classical symphony. There are three main parts—*Polonaise*, *Trio*, and *Polonaise*—with the *Trio* beginning at Measure 25. Each main division is in itself a three part form, giving the whole piece nine parts which may be designated by assigning a new letter for each different section. To play the piece with repeats you will have A, A, B, A, B, A, C, C, D, C, A, B, A. Since each eight measure period subdivides into two four-measure phrases, it is easy to break down the piece into small units for study and memorization. It is important, however, to delay such a "break-down" until you have a general idea of the piece as a whole. Best results are obtained by working from the whole down to the parts and back to the whole.

Before going very far with this piece you will have to work out the mechanical detail of fingering. There are two theories of fingering which (Continued on Page 474)



DR. RAYMOND M. BURROWS

IN A GAY CAFÉ

Picture yourself in Paris on one of the tree-lined boulevards in a pleasure-bent crowd of merrymakers, and you have the spirit of this graceful composition. It must not be played pretentiously. Grade 3½.

MILQ STEVENS

Allegretto grazioso ($\text{♩} = 80$)

MILO STEVENS

Allegretto grazioso (2-30)
 p cresc.
 mf
 f Fine
 a tempo
 poco rit.
 mf
 f
 mp
 f
 D. C.

POLONAISE

FR. CHOPIN, Op. 40, No. 1

See another page in this issue for a Master Lesson by Dr. Raymond Burrows on this composition.

Allegro con brio M. M. ♩ = 96

The musical score is presented in a standard format with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The tempo is marked 'Allegro con brio' with a metronome marking of ♩ = 96. The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *poco rit.* (poco ritardando). The piece is characterized by its complex rhythmic patterns, including many triplets and sixteenth-note passages. Measure numbers 5, 10, 15, and 20 are clearly marked. The score concludes with a final cadence.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a key signature of two sharps (F# and C#) and a 7/8 time signature. The first system includes a repeat sign and a 'Fine' marking. The second system features a 'p' (piano) dynamic and a 'più f' (more forte) marking. The third system includes a 'fff' (fortissimo) dynamic and a '35' measure number. The fourth system includes a 'p' (piano) dynamic, a 'cresc.' (crescendo) marking, and a 'f' (forte) dynamic. The fifth system includes a 'fz' (forzando) dynamic, a 'trm' (trill) marking, and a '40' measure number. The sixth system includes a 'fz riten. e molto cresc.* D.S. al' marking and a '45' measure number. The piece concludes with a double bar line and a 'D.S. al' marking.

* From here go back to § and play to ♪; then *D.C. al Fine* without repeats.
AUGUST 1946

† Play grace note on *D.S.* only.

WAVING WILLOWS

VALSE LENTE

Grade 3.

MORGAN WEST

Languido

p *mf*

pp *pp*

dim. e rit *mp*

Tempo di Valse lente ($\text{♩} = 56$)

p

ten. *mp* *cresc. e poco accel.* *mf*

ten. *molto rit.* *ten.* *a tempo* *p* *p*

f

mp *dolce*

Fine

Più mosso

mf

p morbidezza

con rubato

a tempo

mf

f

ten.

p

ten.

rit.

a tempo

mf

poco rit.

p

D. S.

DANCING DAISIES

A dainty gavotte which must be played with delicacy and expression. Contrast between the sustained notes and the staccato notes will make the performance more effective. Grade 3.

O. SCHELDROP OBERG

Moderato ($\text{♩} = 66$)

mp

con espressione

rit.

Fine

a tempo

mf

D. C.

CHANSON

FREDERIC GROTON, Op. 76
Arranged by Rob Roy Peery

A piano voluntary for the Sunday School pianist. Grade 3½.

Con moto

The musical score for "CHANSON" is written for piano in B-flat major, 3/4 time. It begins with a *Con moto* tempo marking. The first system features a melody in the treble staff with slurs and fingerings (1, 3, 4, 7) and a bass line with a *mf* dynamic. The second system includes a *rit. molto* section followed by a *p a tempo* section. The third system continues the *p a tempo* section with a *Ped. simile* instruction. The fourth system features a *mf* dynamic and a *p* dynamic section. The fifth system includes a *a little faster* tempo change and a *molto rit.* section. The sixth system concludes with a *f a tempo* section, a *poco e poco cresc.* section, and a final *ff* section. The score is marked with various fingerings and slurs throughout.

First system of musical notation. Treble and bass staves. Includes markings: *rit.* and *a tempo*.

Second system of musical notation. Treble and bass staves. Includes marking: *f*.

Third system of musical notation. Treble and bass staves. Includes markings: *mf* and *f*.

Fourth system of musical notation. Treble and bass staves. Includes markings: *p*, *ritard.*, and *a tempo*.

Fifth system of musical notation. Treble and bass staves. Includes markings: *ritard.*, *pp a tempo*, *rit.*, and *a tempo*.

Sixth system of musical notation. Treble and bass staves. Includes marking: *ritard.*

WEARY HOBO

This composition is really a musical caricature. Some of the rhythms may seem a little tricky at first, but with patience they are easily mastered.
Grade 3½.

RALPH FEDERER

With slow, steady rhythm (♩=88)

mp mournfully

p

sfz

mp

pp 8 ad lib.

diminish

mp

p

f

pp 8 ad lib.

diminish

mf

a little faster and brighter

p

mp

smoothly

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides harmonic support. Dynamics include *p* (piano) and *f* (forte). A *diminish* instruction is present. The system ends with a *ten.* (tenuto) marking.

Second system of the musical score. It begins with the tempo marking **Tempo I**. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte). Instructions include *mournfully* and *with slow, deliberate rhythm, as at first*. The system ends with a *ten.* marking.

Third system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo), *ppp* (pianississimo), and *mf* (mezzo-forte). Instructions include *8 ad lib.*, *diminish*, *much slower*, *Fine*, and *Smoothly flowing; don't drag (♩ = 56)*. The system ends with a *ten.* marking.

Fourth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). Instructions include *(echo) poco rit.*, *a tempo*, *(a little slower)*, *(in time again)*, *increase*, and *f fervently*. The system ends with a *ten.* marking.

Fifth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Instructions include *diminish*, *ten.*, *slower*, *much slower*, and *D.S.* (Da Capo). The system ends with a *ten.* marking.

IN THE COOL OF THE EVENING

Alternating measures in triple time and a quadruple tune are troublesome to many. They are really very simple to play. Fix in your mind a measure length like an inch on a ruler. You would have little trouble dividing that length into four parts and also into six parts. The only thing to watch carefully is to see that the measure lengths from bar to bar are all the same, like the inches on a ruler. Grade 3.

FRANK GREY

Quasi male quartette (♩ = 72)

The musical score is written for piano and consists of six systems of music. The first system begins with a mezzo-piano (mp) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system concludes with a 'Fine' marking. The fourth system is marked 'simile'. The fifth system is marked 'a tempo' and 'rall.' (rallentando). The sixth system is marked 'D.C.' (Da Capo) and 'rall.'.

Sw. *mf* with Oboe
Gt. *f* coupled to Sw.
Ch. *mf*

Ped. Bourdon 16; Cello 8;
coupled to Sw. & Gt.

THE CHURCH'S ONE FOUNDATION

(Aurelia)

Sw. A# (10) 10 6872 430
Gt. B (11) 00 7763 100
Ped. 64

SAMUEL S. WESLEY

Arr. by Clarence Kohlmann

Tempo di Marcia con brio

MANUAL

Gt. *f*
Gt. *f*

PEDAL

Gt. Ped. Sw. Ped.

Sw. *mf* with Oboe

Sw. E

rit.

a tempo

Off Gt. Ped.

f

dim.

mf

rit.

Ch.

Gt. *f*

mf

a tempo

Off Sw. Ped.

Ch. Ped.

Sw. *mp* without Oboe

Sw. E

Gt. *f*

Gt. B

mf Gamba & Flute 8 & 4

Sw. Add Oboe

Sw. A#

Off Ch. Ped.

Sw. Ped.

Gt. *mf* Coupled to Sw. *f*

Ped. 74 Add Gt. to Ped.

ff

fff Full Organ

Add Reed

Add Reeds

SILENTLY NOW WE BOW

DONALD LEE MOORE

Andante

p a tempo

mf

rit.

p a tempo

1. Si - lent - ly now we bow be -
2. Com - fort and bless the man - y

fore Thee, O Lord in heav'n a - bove!
wea - ry Whose lives are torn with grief

With hum - ble hearts we now im -
Be with them through the long night

plore Thee To fill us with Thine ev - er - last - ing love! Oh, send us Thy light, O Lord, that
 drear - y, And let them know that Thou art sweet re - lief! O Fa - ther, we pray that Thou wilt

mf *ten.*

it may guide us Through the dark shad - ows lest we should stray! And grant us the strength to do our
 ev - er keep us Safe in Thy ten - der and lov - ing care! And when Thou shalt gath - er all Thy

p *mf* *ten.*

dai - ly la - bors. This is our pray'r to day! Si - lent - ly now we bow be -
 chil - dren to Thee, May we find re - fuge there! Si - lent - ly now we bow be -

p

fore Thee, O Lord in heav - en a - bove! *1* Più mosso *2*
 fore Thee, O Lord in heav - en a - bove!

rit. *mf* *rit.*

Revised and edited by
Franz C. Bornschein

MINUET IN D

WOLFGANG AMADEUS MOZART

VIOLIN *Moderato*

mf con grazia

PIANO *p*

cresc. *mf espressivo* *pizz.* *arco*

pp *pp*

III

THE BELL IN THE STEEPLE

SECONDO

ELLA KETTERER

Moderato (♩=138)

Emphasize the Left Hand throughout.

p

f

mf

Fine

D.C.

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SUN OF MY SOUL

SECONDO

John Keble

VIENNA, 1744
Arr. by Ada Richter

mf

Sun of my Soul, Thou Sav-iour dear, It is not night - if Thou - be near;

O may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.

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THE BELL IN THE STEEPLE

Moderato (♩=138)

PRIMO

ELLA KETTERER

Musical score for 'The Bell in the Steeple' by Ella Ketterer. The score is in 3/4 time, marked Moderato (♩=138). It features a piano accompaniment and a vocal line. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand playing a bass line of eighth notes. The vocal line is on a single staff, featuring a melody of eighth and sixteenth notes. The score is divided into four systems, each with a piano accompaniment and a vocal line. The first system is marked *mp*, the second *p*, and the third *p*. The fourth system ends with the marking *D. C.*. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a *Fine* marking.

SUN OF MY SOUL

PRIMO

John Keble

VIENNA, 1774
Arr. by Ada Richter

Musical score for 'Sun of My Soul' by John Keble, arranged by Ada Richter. The score is in 3/4 time, marked *mf*. It features a piano accompaniment and a vocal line. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand playing a bass line of eighth notes. The vocal line is on a single staff, featuring a melody of eighth and sixteenth notes. The score is divided into two systems, each with a piano accompaniment and a vocal line. The first system includes the lyrics: 'Sun of my Soul, - Thou Sav - iour dear, It is not night - if Thou - be near;'. The second system includes the lyrics: 'O may no earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.'. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a *Fine* marking.

THE FROG AND THE POLLIWOG

Grade $1\frac{1}{2}$.

SIDNEY FORREST

Lively ($\text{♩} = 92$).

Grade 1-2

Lively ($\text{♩} = 92$)

3/2

3

1 5 3 1 3 2 3 1 5 3 2 3

"Come out and play," said the big fat frog to the pol-li-wog. "Come out and play; it's a

love - ly day! You can leave your tail in the swim-ming pool and can hop a - bout like an - y frog; You can

mf

4 1 5 5

2 1 4 3 2 3 5 2 5 1

plain - ly see, there's no need to be just a lit-tle pol - li - wog. Come out and play," said the

f

2 1 5 3 1 3 2

3/2

2 1 1

big fat frog to the pol - li-wog. "Come out and play; it's a love - ly day."

3 2 1 5 1 2 5

rall.

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TON RICHARDS

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LITTLE COTTON PICKERS

British Copyright secured

Grade 2.

Gaily ($d=80$)

LOUIE FRANK

Grade 2. **Gaily** ($\text{♩} = 80$) LOUIE FRANK

p *mf* *p*

5 1 1 3 1 1 5 2 1 3

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THE ETUDE

THE BRAVE KNIGHT

ELLA KETTERER

Grade 2½.

Maestoso

f

Fine ff

D.C.

The Teacher's Round Table

(Continued from Page 432)

left-handed! . . . Perhaps in your student's case the entire family—parents, grandparents, great-grandparents were faced with a multiplicity of such conflicts and the accumulative mixed-up mess centered in the girl. . . . How fortunate that she is mentally superior, for this mitigates the situation considerably.

I don't believe there is much you can do for her cross-pattern reading or writing, but I think you can improve her muscular coördination and hands-together playing, (1) by a daily dose of the pure up touches, especially up chords of all kinds, practiced regularly and persistently over a long period of time. For a simple, clear explanation of these, see "The Children's Technic Book" by Maier-Liggett. (2) By removing the visual hazards so far as possible, that is, by insisting that *everything* be practiced without looking at keyboard or music. (3) by systematic cultivation of the slow-fast impulse method of practice in which a brief motive like this is first played very slowly, firmly and relaxedly:



The last note is written short, *staccato*, and stressed to show the end of the impulse, when the whole arm bounds lightly into the air and drops into the lap. After a brief rest, the fingers are again placed lightly on the keytops, and the motive is played very fast and very lightly



again with an arm-bound to lap. . . . Now add a note thus:



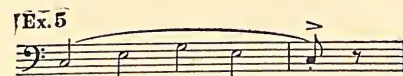
using the same slow-fast method.



Always be sure to arm-bound lightly to the lap, and rest there before continuing. Do not snatch the arm away from the keyboard, or drop it dumbly into the lap; and always prepare the fingers by

touching the key-tops before playing.

Now add one more note, completing the pattern: then



—now play it twice, very rapidly bound to lap! Then three, and four times. . . . At the slightest hesitation, inaccuracy or unevenness, return to the very slow way. . . .

The contrast of *very* slow and *very* fast with no intermediate stages must be constantly watched. This method of practice can be adapted to all rapid playing by combining motives and patterns into ever longer impulse groups.

For remedial measures to ameliorate the girl's cross-motor pattern handicap it might be wise to consult a reputable psychologist or reading diagnostician.

A Sure Cure for Tenseness

I have a girl pupil, age fifteen, exceptionally large for her age who has inherited a marked tendency to be tense and tight. Shoulders hunch, wrists go up, fingers poke out straight. She can't seem to relax, even though she realizes how tense she is. She loves music. What can I have her do to overcome this?—Mrs. L. C. D., New York

By now, Round Tablers, know my answer by heart; even before I tackle your problem they shout in unison, "Up, up, up, touch!"—"Very good, children; teacher is proud of you and will give you all a perfect mark for today!"

Dozens of times in the last decade we have discussed this problem on our page. Once again I repeat to Mrs. L. C. D., get a copy of the "Children's Technic Book" (Maier-Liggett); dunk your girl in its contents. Tell her (apologetically) that it is a juvenile book, written for much younger persons than she; then show her how clearly and simply the touch principles, especially up touch, are explained. . . . At first apply them in the easy exercises of the book; later put them to work in her own technic and pieces. Up touch properly taught *never* fails to relieve tenseness, squeeze, push, tightness, heaviness. . . . It's the simplest and best remedy I know.

Sight Reading by Esther Dixon

IN ORDER to be a good sight-reader a player must learn to read two or three measures ahead of where he is playing. However, a clear concept of the piece as a whole is necessary before assurance is gained. A glance at the time and the key signatures, well fixed in the mind, has caused many players to avoid missed notes.

Accidentals need a certain amount of concentration until the measure in which they appear is finished. Expression and phrasing must also have some of the player's attention if he wishes to be a

proficient accompanist.

After all, sight-reading may be compared to appearing in public. Some people are timid when speaking before an audience only once a year. Give that same person a chance to appear every few days or weeks and the old assurance and "audience-winning manner" appear like magic. So it is with sight-reading—all the rules and practice are of no avail unless the pianist really sight reads often and puts into use the precision-like training obtained through years of experience. Practice always makes perfect.



What does it take to make a BALDWIN sound board?

The Baldwin sound board is made of Northern Spruce. But all Northern Spruce will not suffice. Baldwin specifications are more precise. It must be clear spruce. It must be cut from a large tree which has grown and matured under certain specific conditions which are known to produce the texture and density desired in the wood. First it must be on high ground but not too high—somewhere between two hundred and two thousand feet. And there must be sufficient moisture. Above all, the trees which are selected for Baldwin sound boards must grow in a forest, for a tree, like a man, grows best in competition with its kind.

There are not many trees which mature under such circumstances. And of those that do perhaps one in fifty will meet all of the requirements

of the Baldwin sound board.

Thus Baldwin standards, through its suppliers and their field representatives, penetrate far into the north woods. And Baldwin laboratory technicians constantly check and recheck the conformity of all materials with these standards. For the Baldwin sound board is the soul of the Baldwin. Its incomparable resonance can be attained and preserved only by the most uncompromising insistence upon strict compliance with Baldwin specifications. It is possible that some day the constant, relentless search for improvement that is routine with Baldwin will produce a better sound board. Until it does, every Baldwin will be possessed of the same priceless tone. Meanwhile the sound board, unless it can be improved, will never be changed.

Baldwin

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Start Singing Wherever You Are

(Continued from Page 443)

and organizations with the earnestness and zeal of a serious artist, there is no danger of your getting to be thought of as a pest. Remember always that you are asking not for a recognition to which you are not entitled, but for a chance to serve your neighbors through such gifts as you possess, and to develop these gifts with their assistance.

Though the larger conservatories and college music departments sponsor elaborate light opera presentations, and often do creditable jobs with grand opera, many students looking toward careers on the lyric stage are not fortunate enough to study at such institutions where they can easily gain this type of stage experience. That is a handicap, but by no means an insuperable one. When I was a boy in Cleveland, for example, my sister, Beverly, and I got together a group of lively young singers, all interested in the opera, and we studied our roles together. Once a week we would get together at the home of one of us and give a reading of an entire act from some favorite opera. We would invite friends and take up a collection for the Red Cross. Eventually, we were even able to secure the use of a public auditorium and present selected scenes from opera, with considerable success, to audiences who proved just as interested as we were. Such labors of love suffer, naturally enough, from the absence of scenery, costumes and full orchestra; but they do offer a starting-point, if nothing better is possible at the moment, and they may well lead to the organization of small local opera companies as community enterprises, complete with financial backers and all the trimmings.

Radio—Good and Bad

And finally, of course, we come to radio—which, to my way of thinking, is at once the greatest boon and the greatest hazard to the singer embarking upon a career. The local broadcast station is a boon because it offers the facilities for reaching a much larger audience much more often than is possible through the concert hall; because it gives encouraging professional engagements to those who are still working toward a perfected vocal technique; and because the mechanical amplification and modulation supplied by modern radio engineering make possible the effective use of many a still immature voice which would be injured by forcing it to the proportions necessary to fill an auditorium with sound. But each of these advantages carries with it certain dangers to the proper development of a talent. It follows naturally that a very large audience will be a relatively uncritical one, and as the young artist becomes popular with his neighbors of the radio public, he is in danger of losing that sense of healthy self-criticism which he must maintain.

Further, the fact that the local station can use so many musicians combines with the highly commercialized nature of the radio setup to lead, in many cases, to unfortunate exploitation of beginners who are in no sense ready for public appearances. I have in mind particularly the loud and tasteless "kiddie talent" shows, conducted by cynical adults, which corrupt the child's standards by bringing

him applause for bad renditions of bad music, and I cannot warn parents and teachers too strongly against succumbing to the temptation to place their own gifted youngsters on such programs so that they may outshine the other performers. It is every bit as heartbreaking to hear the thin little voice of a ten-year-old coloratura struggling through the florid measures of *Il Bacio*, for the benefit of doting friends and relatives in the studio, as to hear a sturdy eight-year-old pipe up with a vulgar sentimental ballad which elicits feminine sighs of "Isn't he cunning?"

And finally, the support of sound reproducing devices, whose judicious use can be of great assistance to the developing voice, sometimes becomes a sort of crutch which the singer fancies himself unable to throw away. Still, the serious student, who consciously retains his sense of proportion, can avoid these risks to his artistic growth and will be very well served by the radio organization of his native community, while at the same time making a distinct contribution to the musical life of the city. It should not be forgotten, either, that many a singer who lacks some one of the factors necessary to fight his way into the ranks of internationally famous artists—perhaps it is a financial sponsorship which is missing, perhaps the sort of personal attractiveness which is a prerequisite of operatic success today, perhaps simply that indefinable personal touch which makes the difference between a competent performer and one of the musically great—has nevertheless been able to make a satisfying and well-paid career for himself in work with a local radio station, and at the same time has done his bit toward making good music the daily diet of radio listeners in every corner of the nation.

The World of Music

(Continued from Page 421)

Cash prizes will be awarded each first place winner, and honorable mention certificates for each second best work in three classifications—orchestral, choral, and vocal solo. The closing date is December 1; and full details may be secured from Charles Wakefield Cadman, General Chairman, Bureau of Music, Room 190, City Hall, Los Angeles 12, California.

A PRIZE of one thousand dollars is offered by Charles Wagner for an opera based on an American theme. In addition, the opera will be produced by Mr. Wagner and his associate, Edvard W. Snowdon, and given at least twenty-five performances. The deadline for the submission of manuscripts is October 1, 1947, and all details may be secured from Mr. Wagner's office, 511 Fifth Avenue, New York City.

THE TENTH ANNUAL COMPETITION of the Chicago Singing Teachers Guild for the W. W. Kimball Company prize of one hundred dollars, is announced. The award is for the best setting for solo voice for a text selected by the composer himself. In addition to the Award, the Guild guarantees publication of the winning manuscript. Entries for the award must be mailed between October 1 and 15, 1946; and full details may be secured from George Graham, Chicago Musical College, 64 E. Van Buren Street, Chicago 5, Illinois.

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A Book of Exercises in Voice Culture Also Suitable for Children

Q.—I wonder if you might refer me to a book giving exercises for voice culture. I have had some training, just enough to make me see that it can and should be used in children's singing to a certain extent. I need to proceed with my own training but am so far removed from any source of direct contact with teachers of voice that I should like to know of such a book. You probably have one but I do not find it advertised in THE ETUDE.—R. D. W.

A.—There are so many books about the technique of voice production, some of them theoretical and some of them practical. We are sending you the names of four or five of them of varying length and musical difficulty. One of them, "Song Development for Little Children," by Ripley and Hearts is specially designed for small children. Most of the others are planned to give yourself a better understanding of the way to sing and some exercises to develop your voice and your pupils as well. We shall be glad to send you the names of more as you need them. Please remember that the voices of children are quite fragile and unformed and must be treated with the greatest care. Somewhere between the ages of twelve and fifteen boys experience that phenomenon called "change of voice." It is usually desirable to allow their voices to rest during this period.

Theoretical works: "Plain Words About Singing," by Shakespeare; "How to Sing," by Lilli Lehman.

Works combining theory and practice: "Singing School" by Proschowski; "Educational Vocal Technique" (Two Volumes) by Shaw and Lindsay.

Practical Exercise Books: "Vocalises" by Concone; "Eight Measure Vocalises," by Sieber; "Singing Method," by Melba; "Metodo Pratico," Italian words, by Vaccai. These books may be obtained through the publishers of THE ETUDE.

Soreness in The Throat After a Severe Cold

Q.—I have been training my voice for five or six years and this summer I was planning to make my debut. For the past two or three weeks I have had a cold and a sore throat. Now my cold has gone but my throat is still sore and there is every indication that my tonsils are bothering me. The very thought that I may have to have my tonsils removed scares the very life out of me. I am afraid that it might harm my voice which is a full, rich, vibrant mezzo soprano of the Gladys Swarthout and Dorothy Maynor calibre. Living in a small city we have no eminent throat specialists and I am afraid to entrust my throat just to anyone. Should I go to the nearest great city for an examination and a possible operation?

1.—Are tonsilectomies common among singers and do they affect the voice in any way? Please name two or three famous singers who are minus their tonsils.

2.—How soon after such an operation should one begin to vocalize?

3.—How long would it be before I could regain the fullness of my voice?

4.—Is a tonsilectomy so common and so simple that even a small town doctor could perform it with success or do you think it wiser to go to a big town specialist? I will appreciate any advice that you may give me.

—C. T.

A.—It is not at all unusual for some soreness to remain in the throat for some time after a severe, infective cold has yielded otherwise to treatment. Here in the East the weather has been extraordinarily changeable and unpleasant and bad colds have been prevalent in consequence. It may be that you have allowed yourself to become unduly alarmed without sufficient cause. Certainly you should have a thorough examination of your throat by a physician whom you can trust implicitly before you submit yourself to a tonsilectomy. It is easy to take the tonsils out but nobody has ever succeeded in putting them in again.

1.—We personally know several fine singers whose tonsils have been successfully removed without any ill effects upon the voice, but of course we cannot mention their names for obvious reasons.

2. and 3.—The length of time you would have to rest your voice would depend upon how deep seated the infection was, and the skill of the surgeon who performed the operation. He would tell you when your throat was sufficiently well for you to resume vocalizing, and your own ear would tell you when your voice had regained its usual natural power and beauty.

4.—Tonsilectomy is not either a very rare or exceedingly difficult operation. Many a surgeon in a small town is able to perform it skillfully and well upon the average person. Since you are a vocalist and of a rather timid disposition, it might be wiser for you to go to a famous specialist for an examination and, if necessary for an operation. However, do nothing drastic without first getting good advice.

The Sixteen Year Old Coloratura

Q.—I am sixteen years of age and am called a lyric coloratura soprano and my comfortable range is E' to C". In certain coloratura selections I find that giving less support to the tone makes my voice more flexible. However this seems to prevent my lower tones from carrying. I have heard many singers remedy this by giving their lower tones a more dramatic or darker quality. Is this correct, or is there some other way in which I may strengthen the lower register in coloratura passages? In lyric passages my lower tones seem to carry satisfactorily. Please give a list of some major or minor roles in the operatic repertoire which are suitable to the coloratura or lyric voice. Is tradition the factor which determines for the most part, whether certain roles should be sung by heavy or light voices?—M. M.

A.—It is easy to force too much breath against the vocal cords, especially in the case of a coloratura soprano or a lyric soprano. There must always be a balance between breath pressure and laryngeal control. Perhaps, misunderstanding the expression "support" you are doing this very thing and as a result the lower tones are not so comfortably produced and are a little breathy and therefore do not carry well when you sing quickly. On the contrary, when you sing them more slowly and more legato as you do in lyric passages, you have time to make the necessary adjustment of the cords and the lower tones sound better. Consult your teacher about this.

2.—Rosina in "The Barber of Seville," the name part in Delibes opera "Lakme," and the role of Olympia in "The Tales of Hoffman" might be called typical coloratura roles. Mimi in Puccini's "La Bohème" and Manon in Massenet's opera of that name are good examples of roles usually sung by a lyric soprano.

3.—Primarily of course, the tone quality, range and power of a voice determine its fitness for a certain role. Practically upon the operatic stage several other factors must be considered as well: looks, personality, musicianship, and the ability to visualize and portray the characters which the singers are attempting to assume. Their interpretations must be credible physically as well as musically. For instance Juliet and Marguerite must be young, charming, ingenious, and naive; Carmen, dark and passionate, the gypsy type; while Dalila must be sensuous in looks and actions as well as voice, or Samson would scarcely have been beguiled. None but a dramatic voice of great power can sing Brünnhilde, Isolde or even Norma. The lyric voice would simply be overwhelmed by the orchestra. Some great artists in the past by their marvelous interpretations of certain roles have more or less firmly established certain methods of singing and acting these roles. It is well that these traditions would be carefully studied by the younger singers. However it is the vocal, physical, temperamental, visual, and musical fitness of the debutante for her role, which in the final analysis, will determine her success or failure in it and not a too strict adherence to tradition.

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Letters from Etude Friends

How to Make Lessons Interesting

TO THE ETUDE:

The article in *THE ETUDE* for August, 1945, entitled "Things Some Teachers Ought to Know," by Barbara B. Paine, was most interesting and helpful. First, let me say that I have been teaching piano for about twenty-five years, and that my own experience has taught me to believe that much of what Mrs. Paine says is true. In fact I thought the article so good that I used it as the basis of a talk on "How to Make Music Lessons Interesting" before a group of piano teachers. One teacher said it was the best meeting we had ever had, and several expressed great interest. For this I give credit to Mrs. Paine's article.

My methods in teaching piano have changed greatly in the last few years, as I have become convinced of the uselessness of teaching children a few set pieces, which they might play for friends or at a recital, and then promptly forget, if that is as far as their musical education goes. Therefore I have adopted the plan of assigning plenty of sight reading of simple arrangements of songs children know, or very simple arrangements of some of the classics which they seem to like. I hear these at the lesson, and therefore know the work has been done, and I can really say that I see an improvement in my pupils' sight reading. I have also learned not to expect too long a practice period, and occasionally advise a shorter time than the mother has stipulated. I try to exercise great care in selecting the repertoire for each child, as I definitely agree with Mrs. Paine that the average child does not care to, and is not talented enough to delve very deeply into the classics. I encourage my students to play something they like to play, for sight reading, as I firmly believe that unless a child derives pleasure from his music, he is better off without it. Of course I give all my students a certain amount of technic, as they cannot handle the mechanics of playing without it. They also do a certain amount of memorizing and detailed studying.

Now I should like to say a few things which might be entitled "Things Some Mothers Ought to Know." I cannot agree with Mrs. Paine in every respect. First, she states, "Mothers are too busy today to drive their offspring to hated practicing." I believe that if parents wish their children to learn to play the piano, they should be willing to give some time to help make the venture a success. No young child has the judgment or will power to give a troublesome passage the amount of repetition it requires to conquer it. Somehow this repetition is not so irksome if an understanding mother is by one's side to lend encouragement. My best success with beginners has been with children whose mothers "listen in" on the lesson and help the child follow instructions, even though the mother may not know how to play herself. As for the older, more experienced pupil, he should be able to practice alone, but even there, steady progress is more likely if the mother plans with the child a definite time to be set aside for practice, sees that nothing interferes with it, and then checks occasionally with the teacher to see if instructions are being followed.

Second, I do not believe that best results can be obtained by ten-minute practice periods two or three times a day. It seems to me

that any child should be able, with the help of his mother to find a half hour somewhere in the day in which he could really concentrate on the work in hand. I know from working with children, or older people for that matter, that going over and over a passage is the quickest way to learn it, and that if it is abandoned before the idea has fully registered, very little has been accomplished.

Third, she speaks of tears, arguments, and sulks when the practice time arrives. I cannot understand why this problem should even present itself. If the child is not the least interested in taking lessons, and has no talent, he had better drop it. If he has some ability, and would like to learn to play, why is a word from the mother at practice time not enough? If the child has been taught to obey from babyhood, he does so as a matter of course.

Fourth, Mrs. Paine speaks of the advantage of group lessons and ensemble playing. I thoroughly agree, but should like to point out the fact that it is physically impossible for a private teacher to find the time for this, when her entire schedule is filled with private lessons. It is also true that most parents and children are so busy they would not care to give two periods a week to music lessons.

There are one or two other suggestions I should like to give to mothers. First, don't expect to procure expert teaching for your child without paying what it is worth. Many fine teachers are underpaid considering the amount of education, experience, and effort that go into their work. Second, don't expect the teacher to so inspire the child each week, or implant the fear of God in him to such an extent that he will always practice diligently and without any encouragement from you. Third, do not expect the impossible. Be willing to accept the fact that your child perhaps is not as talented as the child down the street, and may not be able to play the same pieces, or be the shining light at recitals that some other child is. Fourth, do not cancel lessons for insufficient cause, and above all, if you fail to keep the appointment and do not notify the teacher, by all means expect to pay for the lesson.

I believe that the best results can be obtained by a complete understanding and co-operation between parents and teacher.

Frances Richardson, Ohio

Lesson From Grandmother

TO THE EDITOR OF THE ETUDE:

This testimonial may be of some value to the readers of *THE ETUDE* Music Magazine who are mothers and teachers. I happen to be a grandmother, so am relating my experience with my four granddaughters who spent their summer vacation with me.

Knowing these children had musical talent, I decided to give them a try. I began with one-half hour's practice for each child. We had quite a time, for they all wanted to practice at the same half hour. I soon got them in line or rotation, as No. 1, No. 2, No. 3, and No. 4. I used the Keyboard Chart for the benefit of the deaf child, she was eleven; their ages were from eight to eleven. I also used Presser's book, "Music Play for Every Day." They learned to play fifty-four pieces, also, all the scales. They memorized the "Surprise Symphony" by Haydn, and the Duke's Song (duet) from "Rigoletto." One most important point was that the eleven-year-old deaf child kept pace with the other three. One was a very good singer and sang all the nursery rhymes, which, in my estimation, was very encouraging to the young pianist. It seemed more like play than work.

I hope next year to be able to finish the first book of "Music Play." Indeed, it was a great pleasure to see the interest expressed by these youngsters. So now they have a determination to become musicians in the future.

—North Carolina Teacher

The Study of Sacred Music

(Continued from Page 437)

his own interpretation, clearly, clearly, soundly. This conception, then, he conveys to his singers so that they understand and participate in it vitally. Unless they do, they follow along like sheep—and sheep only bleat. Naturally, the good choir master shares in the qualities of any good leader; he projects his vision to his choir in such a way that they, in turn, convey it to the congregation.

"But, as I said before, these elements, for all their necessity, remain but the mechanics—the tools with which stirring projections of sacred music are made. The main thing is the significance of the music itself. In order to clarify this significance, in its origin and its continuity, I have found it very helpful to have the class sing the various sacred forms. We use parts of the Hebrew liturgy from which so many of our own forms have sprung; parts of the early Greek, which influenced our modes; and some rare specimens of old Syrian and Aramaic religious folk songs, preserved as they were sung in Jesus' own country. These were, in the main, brought back by missionaries, and since I have had close and pleasant contact with them and their work (as many of them spend their furloughs in advanced study at Union, and also through my part in designing the YMCA organ in Jerusalem), they have been kind enough to bring them to me. Now, missionaries understand the value of music! They know that, in the real ministry, music oftentimes reaches people's hearts more effectively than lessons or sermons. All reformers, from Luther to the Salvation Army musicians, know that people react most spontaneously to music, and they work at it more intently,

perhaps, than those in the church.

"Next, then, we go on to the Gregorian chant, progressing historically to the works of Perotin, who served as organist at Notre Dame around 1164, when it was undergoing transformation into a Gothic cathedral. And again I stress the point that the things that were happening when Perotin made his music are far more important than an acquaintance with his name and date. The experimentation of Frescobaldi is made interesting when we both sing and play the music he himself wrote for, and performed in, St. Peter's, to a congregation of thirty thousand. Besides being a fine musician, Frescobaldi possessed a splendid tenor voice, and put a genuine 'vox humana' into his works. Another great favorite with our students is the solo Cantata, with accompanying violins of Schultz, Tunder, and of Buxtehude, and the same master's 'Twilight Music,' which the young Bach trudged so many weary miles to hear. When accompanying instruments are needed, either we bring them in or invite students from our good neighbor, the Juilliard School, to come and join us. But the instruments manage to get there, and we have the satisfaction of participating in that early music in the style in which it was written.

"In sacred music, the mechanics must be there, and they must be perfect. But mechanics alone cannot build a ministry of music. That results when people truly feel that 'the spirit of the Lord is upon me.' It is the spirit, then, that must be developed. It can be best developed when the significance of sacred music is made to stand forth clearly, in its essence and its development."

Do You Want to Become A Radio Singer?

(Continued from Page 428)

friendship and good will. After a successful debut, a great deal will come to the singer; but he still must make the most of every opportunity. Financial means and backing are very important for purposes of publicity. People want to know about you. A singing career must be looked upon as a business, and all of the capital is not within your throat. Many of the discouragements that young artists have, arise from the fact that they cannot understand why with a good voice the world is not beating a path to their door.

There have been too many people of doubtful talent and ability who have seemed to be a success in radio. It is from them that the young student has been given a false idea of what radio actually means. The inexperienced singer does not have the ability to discriminate between the popular song singer, and the legitimate vocal artist who has had to make his way through a hard school of experience. The young singer makes a

mistake looking upon radio as an exclusive career. He must be experienced in recital, oratorio, opera, musical comedy, and ensemble. Radio is only a small part of it. In a great majority of cases the successful radio artist today is the man or woman who has gone through this whole school of experience, and radio came as an aftermath of the other, rather than preceding it. The attractive thing about radio, according to the viewpoint of many, is the money that is made in it. The young singer hears wonderful tales about the pot of gold at the end of the rainbow. Young people are too impatient to make a place for themselves in radio, and they think that they can do it by learning a few songs. This is not true, because it takes plenty of background and experience.

The singer does not need a different repertoire for radio, and there is nothing so mysterious about it that one must learn a special technique. After fourteen years on the air, I could take any intelligent singer, and, in ten minutes, teach him all he needs to know about a microphone. This may not please radio schools; but I have said it before, and I will keep on saying it until people believe it.

If the singer is adequately prepared in all of the things that we have mentioned before he goes into radio, he is prepared as a radio artist.

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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. I will greatly appreciate it if you will give the correct metronome markings on the following Preludes and Fugues by Bach:

Prelude and Fugue in C major
Prelude and Fugue in D minor
Prelude and Fugue in E minor
Prelude and Fugue in F major
Prelude and Fugue in G major
Prelude and Fugue in G minor
Prelude and Fugue in A minor
Toccata and Fugue in B-flat major
and the Fanfare by Lemmens—P. G.

A. Tempo will depend on the size of the auditorium, acoustics, and so forth, and we suggest that in all cases, whether the tempo is indicated by metronome or not, that you adopt a tempo suitable to the place of playing. Assuming that you refer to the "Eight Little Preludes and Fugues" by Bach (you have quoted the keys of that set), we will give the metronome marks from the Kraft edition:

Prelude and Fugue in C major—not given
Prelude and Fugue in D minor—Prelude only, given 80j
Prelude and Fugue in E minor—Prelude 66j
Fugue 116j
Prelude and Fugue in F major—Prelude 116j
Fugue 96j
Prelude and Fugue in G major—Prelude 56j
Fugue 100j
Prelude and Fugue in G minor—Prelude 72j
Fugue 92j
Prelude and Fugue in A minor—Prelude 60j
Fugue 76j
Prelude and Fugue in B-flat major—Prelude 92j
Fugue 96j
The organ edition of the Lemmens Fanfare is marked 'Allegro non troppo,' and we suggest a tempo suitable to the auditorium in which it is being played. The piano edition, by Matthews, gives a metronome marking of 120 to 132j.

Q. Will you please name recommended library or edition of the "Bach Organ Works," including in this list the number of books and the estimated cost?—B. W.

A. Complete editions of "Bach Organ Works" are available only in foreign editions at this time, and under present circumstances price and delivery cannot be guaranteed. We will name however some American editions that are available:

"Widor-Schweitzer" edition Five volumes—\$3.00 per volume bound in paper—\$4.50 per volume—cloth

"Eight Little Preludes and Fugues" Kraft

"Liturgical Year" (Ditson) Riemschneider \$2.25

"Six Organ Chorales" (Ditson) Riemschneider \$1.50

The above editions are available from the publishers of THE ETUDE.

Q. A member of our church wants to buy a pipe organ for our church. As the church building is small, we can only use a small instrument. Can we get one now, and what kind do you suggest? Can you give the names of some firms?—C. E. S.

A. The policy of THE ETUDE, out of fairness to all builders, will not permit us to name any firms, and we suggest that you notify all builders that you wish to consider, of your needs, asking them for information.

Q. I have been taking organ lessons from one of the best organists in our city, but now, after about eight lessons find I cannot afford to continue. I have taken piano lessons for over seven years and would like to know if I can pick up the organ by myself, not stumbling over any of the important factors. Also, as soon as I am advanced enough I want to get an organist job. To be a church organist does one have to be choir director also? If so, how can one play and direct at

the same time? As I am only thirteen years of age I would like to know at what age a person can apply for an organist's position. Will you tell me of a book describing the largest organs in the world, such as the Ocean Grove organ?—A. F. F.

A. While you can, by careful work, study the organ yourself, we feel that it would be much better for you to continue your organ work under excellent instruction. The person directing as well as playing the organ is subject to local conditions or requirements. The best positions include one person as organist and choirmaster. The organist does not necessarily have to physically direct the choir, but can do so from the console of the instrument by the playing of the instrument. The requirements as to age and so forth are also subject to local conditions, size of applicant and so forth. The size of the organ depends on whether it is built on the unified, duplexed or straight plan. We suggest examination of the book "The Contemporary American Organ" by Barnes.

Q. I would like to learn to play the organ. Will the reed organ be all right to start on? As there is not an organ teacher in my locality would appreciate advice as to the location of a place where I might learn to play the organ by mail.—M. H. E.

A. We suggest that you start on the reed organ, though we prefer a piano education leading to pipe organ study. We also prefer a good teacher who will pay attention to your touch on the organ, whether legato or not, but are naming a school by mail to whom we suggest your addressing a communication asking for information.

Q. I should appreciate your opinion of the numbers on enclosed list for a one manual Mason and Hamlin reed organ, which contains stops on enclosed list. Will you kindly advise me of the proper use of the Sub Bass, Harp Aeolian, and Flute on the left hand side? The Sub Bass seems to be unmusical and overpowering. Can the true Diapason tone be reproduced on this reed organ? If so, can a set of reeds be substituted for one of the sets named. It is interesting to note from THE ETUDE magazine that a pedal keyboard can be attached to a one manual reed organ. I should like to know whether additional reeds would have to be installed and if so, where they can be secured. No doubt if a pedal keyboard were attached an electric blower would be required. In fact this is something I have contemplated; and I have information about a type blower that is installed in the organ case after the bellows have been removed. After reading several articles in THE ETUDE about the electric amplification of reed organs, I should like to experiment along these lines. I wrote to the company, whose name was given to another inquirer, who suggested that I write to the Piano Company, who of course have a patent on amplification of a reed organ. If you have any suggestions as to where I might secure this information, I will ask you to give them.—E. J. F.

A. Your list certainly includes popular numbers. The Sub Bass in your instrument should be used only when the Full Organ is in use, and should be used to augment the Bass of the composition being used. The Aeolian Harp and Flute are used when the accompaniment to a solo stop in the treble, lies within the range of the Aeolian Harp or Flute. We doubt if the true Diapason tone can be reproduced on the instrument in question. We do not feel that additional reeds would be necessary if a pedal keyboard were to be added to the instrument, and we suggest trying the blower you have in mind. The amplification of the instrument would be subject to the patents secured unless amplification were used by the party making the installation, which we doubt would be true in your case.



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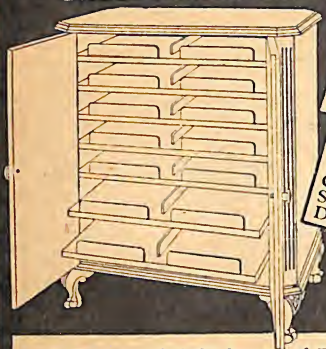
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Violinist's Forum

(Continued from Page 441)

until the third has been learned. Personally, I incline towards the latter view. It has been my experience that a student who is at home in the first and third positions will learn the second more easily because he can shift both up and down into it. Another determining factor, in my mind, is that nearly all the best books of studies assume that the student knows the third position when they introduce the second.

There is any amount of material for teaching the positions, but I think you would probably get the best results from the second Book of the Laoureux Method. The position and shifting studies in this book are first class; they are logically introduced, carefully graded, and interestingly varied in style. For the second position, Book Two of the Wohlfahrt Studies, Op. 45, is excellent. For the study of all the positions, the second Part of Ševčík's Op. 1 is a most important adjunct to any other material that may be used. But be careful not to give a pupil too many of these exercises to prepare for any one lesson. The Ševčík books are invaluable, but they should be used with discretion, and the exercises given in small doses.

Regarding solos for the development of tone, nothing surpasses the Sonatas of Corelli, Handel, and Tartini, and the Concertos of Vivaldi and Bach. In a more romantic style, the Accolay Concerto is very good. And one must not forget Borowski's *Adoration*. The music is commonplace, but it calls for a broad, singing tone, and most young students thoroughly enjoy practicing it. But after a pupil has studied the *Adoration* be sure to give him some more Corelli or Handel! Another extremely useful solo, not very well known, is Zimbalist's "Suite in the Olden Style." If you have THE ETUDE for February, 1944, I think you would be interested in the Violinist's Forum page of that issue, where I made some suggestions for the development of tone quality.

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Was Wagner Influenced by Schubert?

(Continued from Page 424)

Ring" results from the chance encounter which follows.

However "modern" this writing may have sounded to the public of that distant past, it is, in fact, merely a development of the instrumental modes of classic times. The originality and newness consisted in its building up, its development, and its association with dramatic incident. Can there be found here evidence of any direct influence of Schubert upon Wagner? Hardly! Were such coincidence found in Tin Pan Alley, one would know what to think, and, with any existent copyright, the "steal" would very promptly find its way to the courts. But in serious music, influence is of slow growth and indirect.

How is it brought about? Probably by a mere suggestion. Schubert allows the emotional content of a poem to inspire, direct, and control the creation of music; the young composer of the next generation accepts this as a commonplace, and gradually the use of harmony as an ele-

ment of expressiveness drifts into instrumental music having no direct or implied meaning. But a far more direct influence may be deemed to have arisen from passages like the following. It is taken from *The Young Nun*.

Ex.3



The importance of this as an influence lies in the fact that it is completely divorced from ordinary instrumental writing in the classic manner; it does not fit into the sonata or the symphony of the eighteenth or early nineteenth century. And its harmonies must have sounded strange in 1826, the year of its publication. Wagner was then thirteen years old and it is reasonable to believe that he had become familiar with the music of Schubert some time before he began his great career as a composer of opera, especially as Mme. Schroeder-Devrient, who appeared in his earlier operas, was, as early as 1820 or thereabouts, recognized as the greatest interpreter of the Schubert songs, especially those of dramatic character.

And the foregoing example certainly gives us a preview of the cliché with which the early Wagner was tagged by his detractors, the tremolos and the sliding chromatics of altered sevenths which, while they were no doubt an adjunct to the dramatics, for which the public cared little, interfered with the endless flow of song which was then the almost universally accepted concept of opera; that is, a vocal concert interspersed with spoken words or explanatory recitatives.

Schubert's nice little tunes, like the smaller pieces of Chopin, were the ones that took the public, and it was not until Huneker wrote "The Greater Chopin," that the greater Chopin began to be widely recognized; and by the same token it was many a long year before the tragic songs of Schubert reached the broad public; and it is noteworthy that even today the published collections of Schubert's songs often omit the best of these.

So much for the public. But for the creative artist it is another matter. That Chopin was influenced by Schubert can scarcely be doubted. He made a long sojourn in Vienna in 1829, was much feted, met everybody, and surely must have heard the Schubert songs. And just as surely he must have realized, consciously or unconsciously, that melody might well rest upon a fabric of rich harmony. He, too, became an innovator, although only very rarely concerned with dramatics... and can we suppose that Wagner was not also so influenced?

He, Wagner, developed very slowly. He, who was subsequently to become one of
(Continued on Page 480)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

The Hammig Family

D. B. R., Hawaii.—The violins of Joh. Friedrich Hammig are of about the same quality and are worth as much as those of other members of that family. They sell today for between one hundred and two hundred and fifty dollars, according to workmanship and condition. Occasionally one will bring a somewhat higher figure. The best maker of the Hammig family was Wilhelm Hermann, and his instruments have sold as high as five hundred dollars.

Value of a Schweitzer Violin

J. H., Louisiana.—A violin by Johann Baptist Schweitzer, if in good condition, could be worth as much as six hundred or seven hundred dollars. But there are many very inferior copies of Schweitzer on the market, bearing correctly-worded labels, that are not worth fifty dollars. It is impossible, of course, for me to tell you if your violin is genuine or not. You should look up your copy of *The Etude* for January 1946, and read the article "Fine Fiddles—and Fakes!" In it Schweitzer was discussed at some length. He was born about 1790, and died in 1865.

A Cross on the Violin Label

Mrs. R. M. G., Louisiana.—I am afraid that you have misunderstood some of the answers in these columns, for neither I nor anyone else could "give the approximate age of a violin by the inscription on the inside of the violin." I have said many times that no one could possibly tell the origin, age, or value of an instrument merely by reading a transcription of its label. The Guarnerius label in your violin is almost certainly fictitious, and therefore valueless as evidence. The cross in the corner of the label does not mean that the violin was made after his death—though doubtless it was; it is a religious symbol that Guarnerius—a devout man—placed on all his labels. As he always used it, people who imitated his labels also put it on their counterfeit.

An English Maker

T. G., Saskatchewan.—Thomas Kennedy, of London, was one of the better English makers, though his violins have not attained much fame outside of England. His cellos are better known, and it is on them that his reputation chiefly rests. However, he made some very good violins which are priced today from about three hundred and fifty to five hundred dollars, if in good condition.

The Date Is Proof

Mrs. R. D. B., Illinois.—Gasparo Bertolotti—called da Salò, after his birthplace on Lake Garda, Italy, was the founder of the Brescian school of violin making and one of the men who gave the violin its present form. His violins are extremely rare, and a specimen in perfect condition would be worth \$8,000 or \$10,000. But he was born in 1542, so if he had made your violin he was only three years old at the time. Further, he never dated his instruments, which is additional evidence that your violin is a copy. And, I am afraid, an inferior copy, for a clever copyist would not have put a date on the label.

Violin or Violoncello?

Miss A. W., British Columbia.—In terms of the human voice, one could say that the violin is the soprano and the violoncello is the bass. Notice that the spelling is *violoncello*, not *violincello*. The word means "little violone," the violone being an old instrument not unlike the modern double-bass. Not knowing your young brother, I find it difficult to advise you whether he should study the violin or the cello. It might be better to let him make his own choice. If he is in his teens he would probably learn the cello more easily; if he is only six or eight he could learn the violin with no more difficulty. But neither instrument is easy, and both need the advice of a good teacher.

Concerning the Voller Brothers

E. C. W., Texas.—Not much information is available about the Voller brothers of London, except that they produced some extraordinarily fine copies of the great makers. William Voller was born in 1860, and he may still be alive. I have not been able to find out when his brother was born, and no one seems to know whether they were born in England or Germany. I do not think that either of the brothers was a painter; it is believed that they had a silent partner who varnished their violins for them. Whoever may have been responsible for it, a beautiful quality of varnish was used.

The Sauret Cadenza

Miss R. M. L., Ontario.—Yes, the *Romance* from the Wieniawski D minor Concerto can be obtained separately. It is also available in several collections of violin solos. (2) I believe Kubelik did use the Sauret cadenza to the Paganini Concerto, but I have been unable to verify it.

Material for 'Cello Study

Miss J. W., Alaska.—It must be most irritating to you to have had such a good start on the 'cello, to be so keenly anxious to continue your studies, and to be no where near a teacher. There is not much you can do except to be patient. When you go away to college you will be able to take up your studies again in earnest. Meanwhile, practice as much as you can, and always bear in mind that the first aims of a string player must be to play in tune and with a beautiful quality of tone. Anyone as musical as you seem to be, can do a lot for herself by concentrating on these two aims. As for practice material, I think you would do well to get Books III and IV of the "New School of the 'Cello," by Percy Such; the "Finger Exercises" by Cossmann; the Merck Studies and the Dupont Studies. And I think you could handle the Boccherini *Concerto in B-flat*—at least, it would do you good to work on it. Lastly, you should certainly be working on one or two of the unaccompanied Suites of Bach. For technique, tone, and musical style, there is nothing finer in the 'cello repertoire. I would suggest that you also buy the "Handbook of 'Cello Playing" by Alwin Schroeder; in it you would find many helpful ideas.

A French Model Violin

Mrs. W. F. J., Montana.—I should very much like to be able to tell you what your violin is worth. Instead, I am forced to say that no one could give you this information without examining the instrument. Judging from your transcription of the label, I should think the violin is French, but of what quality I cannot tell. I doubt it was made by one of the better makers; if it had been, he would have stated his name on the label, in addition to the fact that the violin was modeled after Stradivarius.

Concerning Metronomic Marking

D. Z., California.—The Metronomic marking for the *Scherzo* from Kreisler's *Recitativo and Scherzo* for violin alone should be about 80 to the dotted half-note. Taken faster than this, the movement would tend to lose its charm and the rhythmic impulse would become blurred. (2) The *A minor Fugue* of Bach should be taken at about 84 or 88 to the quarter. But it should be practiced much slower! Thank you very much for the things you say about my publications. I am glad you have found them useful, and I appreciate your taking the time to tell me so.

An Amati Copy

H. J., New York.—Niccolo Amati was indeed one of the greatest of violin makers, and a genuine example of his work is worth a lot of money. But there are thousands of cheap copies on the market, all of them bearing a label such as you describe. You say you have read in these columns the names of firms to whom violins can be sent for appraisal; if you are really anxious to find out the value of your instrument, why do you not get in touch with one of them? At least it would set your mind at rest—and there is always the chance that your violin may be a better-than-average copy.

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A Touch of Showmanship

(Continued from Page 438)

write: "Dignity and restraint were as marked here as in the surplised picture of the first part. And this graceful company sang as they moved easily about the

stage—sang like youth inspired—sang with a technique that instrumentalists of famous dinner orchestras might envy. In another number they danced as they sang—danced with lissom rhythm of joy-in-life that has no ugly accent."

In one of our songs last December, MacDowell's *Dance of the Gnomes*, we introduced the use of flashlights. The music was begun on this fast, light song, the stage lights were turned off, the

director walked off the stage in the darkness and the singers were on their own. Presently small lights appeared in different parts of the choir, held at the point of the chin and shining upward to reveal a most grotesque, shadowy mask above. Lights were sometimes synchronized, other times, *ad lib*, and at the close they were held on a few seconds. Then, watching a light in the hand of the off-stage director, different evolutions were

performed with the lights pointed at the audience. This was a trick, pure and simple, as difficult to work out as any intricate marching band evolution, but it was entertainment the audience enjoyed in a huge way. And how better to illustrate a song about elves and gnomes!

We all had great reverence for the personality and choral ability of Dr. Hollis Dann, but how shocked were some of our staid old choral directors at the National Conference in Chicago when he had a chorus of five hundred make some startling movements to represent an earthquake rocking in Chadwick's *Mexican Serenade*, and at the close how lovely was the picture presented when the girls slowly inclined their heads to their shoulders on the word "sleep." No, I don't think such things are cheap nor out of place. Nearly every orchestra director has the players walk off the stage when their parts are finished in Haydn's "Farewell" Symphony, when they could just as easily remain seated.

If professional musicians can unbend in order to present their music effectively, how much more important for us to remember we are dealing with young people whose degree of musical intelligence is hardly more than a veneering—a finish they quickly shed in their complete enjoyment of dance music. If we are working with a college choir where a majority of the singers may later become choral directors that is a different picture, but when we are working with singers who are but slightly skilled in their knowledge of music then I think we should often meet them on their own level.

Advice handed on to us by Rodney Bennett in his "Let's Get Up a Concert," is worth noticing. He tells us that when we sing in public we ought to please the listeners more than ourselves and that a few light and humorous numbers should be in every repertoire. "Make people happy through your singing, and don't worry too much about educating them," is another of his statements.

And that is the motto of our choral work: It's fun to sing, and it's fun to make others happy through our singing. Hold high the quality of your concert through the excellence of the singing, and by giving out the finest kind of music your singers can master, but do remember that not every one in your audience has studied music as completely as you have and that only a very few in your audience can look down from the dizzy heights of appreciation where you now stand. We can lift them up—both performers and auditors—by the use of masterful music, but we cannot force it upon them. People can switch off a radio program by a flick of the knob, and they can switch off your concert by simply staying away. Our audiences have grown to large size and they have stayed there, indicating our principles in program building have met with their complete approval, and I can see no reason why we should consider any changes. The singers receive their education in the rehearsal room, where everything done is given its proper value and its relation to other things, but when we step onto the concert platform the audience must be considered, so perhaps if you will re-evaluate your concert programs and take stock of your efforts in line with the thought that maybe the people sitting out there do have a right to be considered, your concerts will become more attractive and you, too, can have sell-out crowds. Following is a program recently pre-

sented by the Cleveland Heights High School Choir, which serves as an example of the versatility of Mr. Strickling's choral groups.

PROGRAM

O Sing Your Songs.....Noble Cain
Jesus, Thou Joy of Loving Hearts
Dr. Edwin McNeil Poteat
V'Al Kulom (Forgive Our Sins)
Jewish Antiphon
Arranged by Dr. Harvey Gaul
Joy.....Orville J. Borchers
Fearin' Of The Judgment Day
Frederic Fay Swift
Whispering Voices (Adagietto from
L'Arlesienne Suite No. 1) .. Georges Bizet
Arranged by George F. Strickling
My Mother.....George F. Strickling
Onward Christian Soldiers (Two
Choirs).....Sir Arthur Sullivan
Arranged by Lawrence G. Nilsen
Trumpeters from the Heights Band

VARIETY INTERLUDE

Two-Piano Team—
Mello-Aires—Harmoneers—Harmonettes
Ida Red.....American Folk Song
Arranged by Kenneth Winstead
Star Dust.....Hoagy Carmichael
Arranged by Julian Webster and
George F. Strickling
Two Guitars.....Russian Folk Song
Arranged by Wayne Howarth
Dance of the Gnomes. Edward MacDowell
Orange Juice (Swing Madrigal)

John Klein
Patrem Onnipotentem from "B-Minor
Mass".....Johann Sebastian Bach
Emitte Spiritum Tuum (Send Forth
Thy Spirit).....Franz Schuetky
All Alumni members of the Choir will
join in singing this Motet.

Why Not Enjoy Elizabethan Keyboard Music?

(Continued from Page 427)

by means of rustic melodies and harmonies based upon the principle of a drone bass; they also left us a number of works with titles which indicate in a clear fashion that they intended to depict some definite object.

The first piece in the program style that we encounter in the "Fitzwilliam Book" is the *Fantasia* by John Munday. In it the composer attempts to describe fine weather, thunder, and lightning; this fact is indicated by the descriptions placed here and there throughout the piece: *Faire Wether, Lightning, Thunder; Calme Wether, Lightning, Thunder; Faire Wether, Lightning, Thunder*; and then the work winds up with, *A Cleare Day*. This fanciful little opus chiefly claims our attention because it is the first composition known in which alternations of fine and bad weather are described musically.

Giles Farnaby's *Dreame* (Fitz. Vir. Bk., II, 260), *His Rest* (II, 261), and *His Humour* (II, 262), are three little pieces, the titles of which reveal that the composer is attempting to depict different mental states through which he has passed. The three works are delightful little tid-bits, full of imitative figures and sequences. The first one describes a happy dream, the second takes the form of a

graceful little Galliard and the third aims to give us some idea of his character. The three taken as a group would make a pleasant addition to most any modern piano recital. No doubt, they provided much entertainment for the music lovers of Farnaby's day.

A fine specimen of the polyphonic type of song variation is William Byrd's setting of the lively tune, *Jhon Come Kisse Me Now* (Fitz. Vir. Bk., I, 47). In Elizabethan times kissing was practiced in a much freer fashion than it is today. It was the custom for friends to kiss upon meeting each other, and one was indeed considered ill bred who did not kiss his hostess upon his arrival at a social gathering—(no doubt many of the younger set of our times would enjoy a revival of this quaint practice). Certain it is that, whoever the damsel was who was beckoning to 'Jhon', she must have had more than ordinary fondness for him, for her words of command still carry power and forcefulness, through the medium of Byrd's virginal piece, in our day and age—three hundred years later.

(Theme from *Jhon Come Kisse Me Now*.)



Time and space do not permit more than passing mention of other fine Elizabethan masterpieces. *Sellenger's Round* and *The Carman's Whistle* both by Byrd have been reprinted in modern editions as has also *The King's Hunting Jig* by John Bull.

Copious volumes have been written on the works of the virginal composers and especially interesting is the study of the peculiar figurations and ornaments or graces that were so integral a part of the virginalistic idiom.

Perhaps the most outstanding feature of the keyboard school of the sixteenth century is the fact that it marks the epoch in history where modern music begins, and though it is true that much of the virginal music suffers because of undue length and for this reason does not wholly satisfy us from the point of view of balance of proportions, nevertheless, under the keen editorship of such men as M. H. Glyn, Granville Bantock, Allen Spencer and others, many of the fine masterpieces of the era have been shortened, superfluous ornaments and unnecessary variations and repetitions eliminated and the music stands forth in a new dress, just as Elizabethan as ever but much more interesting to the modern ear. Virginal music is well worth the study of every modern pianist, for it offers much that is unique, characteristically English, and attractive even when judged from the point of view of our modern standards.

* * *

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The "Military" Polonaise of Frederic Chopin

(Continued from Page 444)

may be used in this piece. The one on which the printed fingering is based, shifts the finger in such a way as to insure clear finger articulation even if pure finger technic is used without wrist motion. If you wish to depend on finger technic, follow this fingering carefully. The other theory allows a somewhat simpler fingering because it depends on wrist motion to aid the fingers in clean articulation of each note. If you wish to follow this plan, take your pencil and mark the top right hand notes through the first two measures with these numbers 522234553323431 and mark the left hand for the last five notes of measure two: 32125, and make similar changes elsewhere in the piece. Both methods of fingering are correct and acceptable. Simply decide which one you want to use and then be consistent.

Another important detail is the matter of pedaling. A sensitive artist adjusts

his pedaling according to circumstances. In general, playing in a large hall requires more pedal than playing in a small room. A resonant, full-sounding piano will need less pedal than a soft tinkling one. When playing in a broadcast studio or for a recording, it is well to use less pedal than you would otherwise. However, you should have a plan for the pedal in each piece, and modify it as need arises. Measures 1,3,9,13,17, and 19 present a real pedal problem. The harmony would allow pedal for two full beats in Measures 1,3,17, and 19, and for a beat and a half in Measures 9 and 13, but such use of the pedal would ignore the rests indicated by Chopin. The need of the pedal for an accent effect, and to increase the resonance, further complicates the problem. As you can see from the score, we are suggesting a compromise reading of holding the pedal one full beat. For the repeat, however, we recommend pedal for one eighth note only in each of these measures, giving emphasis to the rests and to the clean articulation of the staccato notes. For the final time (*Da Capo*) we suggest pedaling like the first time. Take a colored pencil and

mark the special pedal effect for the repeat, indicating in the margin that markings in that color apply to the repeat only.

Detailed Study

A similar problem comes in every measure of section C (25-40). Here it is not always a rest, but more often a staccato effect which is ignored by the pedal we have marked. For the repeat, pedal only on the first eighth of each measure except in Measures 37 and 38 where you can pedal also on the third beat and in Measure 40 where you can add pedal on the second beat. For the third time (*Dal Segno*) pedal as marked. This light pedal on the repeat will give a very energetic, military effect when you hear the half note sustained *ff* in the right hand against the clear bright staccato of the left hand.

While you are still playing over the piece as a whole, pay attention to all expression marks. Watch the accents, the phrasing, the staccato marks, and all indications of loud and soft. Be sure to distinguish between *f*, *ff* and *fff*. This

attention to interpretation from the beginning is of great importance. It is a mistake to think that you can learn the notes first, and then make a piece musical later.

You have now gone over the whole piece with some idea of its general style. You have analyzed its form. You have attended to fingering details, so that you are playing right notes with the right fingers. You have worked out a careful pedal plan, and you are observing all the markings in the score. You are now ready to study each measure in detail to see how you can make the most of it.

In the first measure, begin with the fingers of both hands poised over the keys and the wrists slightly raised. Bring the wrists smartly down as you strike the keys to get a vigorous attack. The wrists come up on the next chord and down on the second beat. The next five sixteenth notes are played with a wrist staccato, hinging at the wrist and allowing the fingers to leave the keys several inches. Sensitize the upper fingers of the right hand, so that they will be slightly more firm than the other fingers and will bring out the melody on top of the chord. Start these five sixteenths somewhat softer than the opening chords and make a definite *crescendo* into the first chord of Measure 2.

Use the same downward wrist motion to get the accent at the beginning of Measure 2, but be sure to hold this dotted eighth note into a two-note legato phrase, making a contrast with the staccato at the beginning of Measure 1. This contrast will not show the first time, because of the pedal, but when you repeat with lighter pedal it will be very noticeable.

The last five notes in Measure 2 have an interesting effect. Observe the *decrescendo*, the phrasing, and the staccato carefully. Start the triplet with a downward wrist motion, coming gradually up on the three notes. Use wrist staccato for the two eighth notes. If you find the fantasy I have suggested of a formal reception entrance march congenial to your imagination, you may think of these five notes as an aside bow to persons of humbler status in the line of march. Chopin ingeniously develops this modest pattern, coming first almost parenthetically, until it assumes real grandeur in Measures 13 and 14.

Measures 3 and 4 carry out the same dynamic pattern as Measures 1 and 2, except that the climax on the first chord of Measure 4 will be a little louder than the beginning of Measure 2.

By now you are familiar with the conventional polonaise rhythm and you may wish to make the traditional modification of it which lengthens the first note of the measure, and shortens the succeeding note until it is more like a thirty-second note. Such a departure from the score would in most instances be shocking, but here it is so confirmed by tradition that some editors have actually changed the notation.

If you have not already memorized the first phrase, do so now by noticing that it is based entirely on the A major chord, with passing notes and neighboring tones. The opening chord of Measure 4 may be analyzed as a group of embellishing tones or as a separate diminished seventh chord, in which case the whole chord is an embellishment. This harmonic analysis should continue with each phrase. Besides being valuable for its own sake, it facilitates memorization.

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be applied to each phrase in the first sixteen measures. Notice the *crescendos* in Measures 5 and 6 must start soft enough to allow for the increase. Wrist motion will be similar, except at the end of Measure 10 where a down wrist helps the phrasing, going to an up motion on the first chord of Measure 11. Notice the three *legato* chords at the end of Measure 15, and the two note phrases marked in Measure 16. Use only a slight ritard in Measure 16.

Measures 17 to 24 will be like the first 8, with an even bigger climax on the next to last chord.

The brilliant singing melody of Measures 25-28 must be continued in Measures 29-32 by sensitizing the top note in each chord. In Measure 32 emphasize the counterpoint of the left hand against the right. Be sure to start each *crescendo* in Measures 29, 30, 31, and 32 soft enough.

Measures 33-36 will use a tremendous clean and clear brilliance, but be sure to achieve the *p* in Measure 37.

Measures 41 and 43 will trill in thirty-second notes starting on the principal note; begin the third beat with sixteenth triplets running into the four thirty-seconds written. Measure 45, trill in thirty-seconds for a beat and a half, then continue with three sixteenth triplets and play the four sixteenths as written, making sure to contrast them with the previous thirty-seconds. *Crescendo* on each of these trills, and be sure to start each *crescendo* softly in Measures 42, 44, 46, and 47.

In Measure 48, let each trill include five notes starting and ending on the principal note, except the last which trills only three notes to allow for the two extra written ones. Make a big *ritard* and a tremendous *crescendo* in this measure.

When all this detail work is done, put the whole piece together again, and see if it adds up to the grandeur of the Polonaise, the romanticism of Chopin, and the proud perseverance of Poland.

Technic—Basic Need for Good Playing

(Continued from Page 433)

tuitive intimacy with the keyboard can be obtained through the use of scales and arpeggios that cannot be obtained as easily in any other way."—Ernest Hutcheson.

In referring to his appreciation of the value of practical technical exercises and keyboard preparation, Alec Templeton says: "I depend upon them constantly, particularly scales and arpeggios, which I do regularly."

Fingering

For accuracy, smoothness and stability in velocity work, and indeed in all playing, the importance of using a well-chosen fingering cannot be over-estimated—and careless, inaccurate fingering may well be classed among the major handicaps to good playing.

The following from E. Robert Schmitz should bear indelible stamp as a helpful slogan: "Decided facility results through integration of motions and good fingering."

This from Claudio Arrau is worthy of careful digestion:

"The pianist must command a technic

that will enable him to express any and all forms of musical thought. He uses it for that purpose only—never as an independent means of exhibitionism. Thus, the first step in approaching technic is to understand its use."

Finally, it is hoped that the points emphasized in this article, the suggestions offered, and the quoted testimonials from virtuosi will prove helpful to the youthful piano student, to the young and inexperienced teacher, and to others who might be inclined to discredit the true value of technic as a basic need and fundamental factor—a real backbone to stability and fluency in piano playing. And along with the technical drill work, this thought should be always foremost: Technic is a basic foundation for interpretation—a means to an end—and that end is music.

Tune Up, Neighbors!

(Continued from Page 429)

me all afternoon to take a hand and, in a weak moment, I consented. Given a brush and some water colors, I was shown how to wet down paper on a board and get wash effects. In short order, I achieved a sunset of sorts. "I told you," said Mr. Kimball, "anyone can learn to paint."

About ten that same evening, as the large ensemble was going full blast, I caught the cleric coming down the stairs with his canvas and making for the door. "I got it," he beamed, holding the picture up, "the fog." And it looked like fog to me.

On a Sunday afternoon, to an audience that overflowed the main room, Dr. Kilgus, president of the Center, outlined its objectives. Having treated many persons suffering from mental and nervous disorders, Dr. Kilgus makes the sobering claim that eighty-five per cent of them would not get sick if properly educated.

"Art is not apart from life," she said. "It is life. We are all artists trying to give form to an urge that lies at the heart of our being. Some of us do it with music, others with painting, sculpture, pottery. But the creative urge is universal. We express it in thinking, feeling, and willing. Art synchronizes the three. Another way of saying it is that art gives balance to the body, mind, and spirit. It meets our soul hunger as food does our bodily hunger. So we at the Center are trying in a small way, to meet this need, to bring artistic creativeness into everyday life where it belongs."

All the way home I kept thinking of her words, of those musical evenings. The real thrill of music is in the making. Couldn't we have such groups in towns all over the land? It's easy to start one. With children in the home, you probably have the makings. Or sound out some of the neighbors. A resourceful Philadelphia business-woman posted a notice in the elevator of her apartment building inviting those who played to a musical evening in her apartment. "Six turned up," she said, "including the elevator man, who played the zither. Try getting together a group like that. You'll have fun!"

* * *

"Lord, what music hast Thou provided for Thy saints in heaven, when Thou affordest bad men such music on earth."
—Isaak Walton

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The Wonder Child

by Francis Marion Worth

NANNERL finished her lesson at the harpsichord and slid down from the hard chair with a sigh of relief, as her father told her she had a good lesson.

"Thank you, Papa; I shall try to remember everything you told me," she said, as she ran out to the kitchen where her mother was making some good things for supper.

Leopold, the father, looked after her with a faint smile. "She's a good pupil," he mused; "not a very great talent, far from it, but she works hard and has a good head." He passed into an adjoining room, a sort of den, where no one was allowed to enter, not even to clean. It was filled with dusty books and manuscripts, but Leopold knew where to put his hand on whatever he wanted. He pulled his chair up to the desk, took his big quill pen and began to work on one of the manuscripts, a method for violin.

Suddenly he heard the harpsichord, and looked up in surprise. Was it Nannerl? No, she never plays after taking her lesson. And yet, who could it be? Yes, that is the piece she played at her lesson, a *Minuet* by Christian Bach. Listen to that delicate touch, and how smooth that run is which bothered her so much at her lesson." He tiptoed to the door and looked in.

Why! It was not Nannerl at all; it was the baby, scarcely four years old. With a frown of deep concentration on his chubby face he was guiding his baby fingers over the keys, reproducing the sounds he had heard his sister make at her lesson. He hesitated at the passage where she always made a mistake. Then he added a chord of his own selection. "Dear me!" whispered the father, "that is better than the way Christian Bach wrote it himself!"

"What are you doing?" he asked the startled boy.

"Oh, Papa, I am just playing Nannerl's piece."

"But child, you have never had a lesson on the harpsichord! How do

you know what to do?"

"I don't need lessons for such a little piece as this, Papa, but what I want is to learn big pieces. Please Papa, will you teach me with Nannerl?"

Such a request could not be refused, and from that day the baby had his daily lesson on the harpsichord.

What was his name? Wolfgang Amadeus Mozart, of course. How many of his compositions are you able to play?

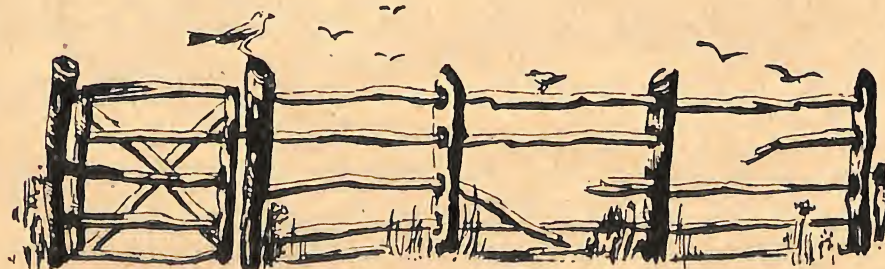
Musical Geography Quiz No. 12

1. From what country does the melody *Londonderry Air* come?
2. In what country was Chopin born?
3. In what country were the finest violins made?
4. From what country does the bagpipe come?
5. In what city did Bach teach school?
6. What American river is made famous in a song?
7. From what country does the rumba dance come?
8. In what country is the story of the opera "Aida" laid?
9. In what American city has an annual festival of Bach's music been held for forty years?
10. What city is the home of the Metropolitan Opera Company?

(Answers on next page)

The Staff

by Frances W. Blose



The staff is like a barricade that's sky-high;
A fence around a field of flying tone;
Each measure is a gate that you must open
To let out melodies—just *you* alone.

And if you find the fence has broken places
Where melodies come through, not whole and smooth,

That gate—that measure—you must test and mend it,
And mend and test again, 'til *you* approve.
Then, from the gates you open wide and neatly,
A line of bright, unruffled tones alight,
Like families of birds and birdlets singing
In harmony and beauty to delight.

Pinwheel Game

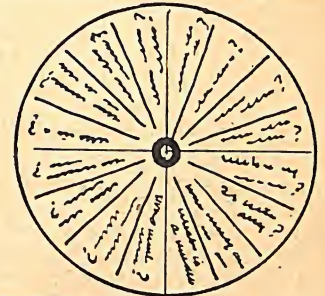
by Gertrude Greenhalgh Walker

Cut a cardboard circle, eighteen or more inches in diameter, and make a small hole in center (this hole can be reinforced by pasting a loose-leaf hole binder on it). Divide the circle in many sections and in each section write a question pertaining to music. Write the answers to these questions on separate small cards, making duplicate answer-cards if there are many players. Divide answer-cards equally among players (but no one player should receive duplicate answers.)

Pin wheel on wall, placing a mark on the wall. Spin wheel. The question which stops at the mark is announced to players. The player holding the correct answer-card gives his card to the teacher or places it in a box. If a player holds the correct

card but does not recognize it, the wheel is spun again.

The object is to be able to turn in as many answer-cards as possible and the player holding the fewest at end of game is the winner. The game is ended by a time limit, ten



or fifteen or more minutes, depending on choice. Keep things moving briskly.

Summer Night's Chorus

by Martha Binde

Oh, have you ever heard the song
The summer night can sing?
Gay, trilling tree-toads loudly join
The crickets rhythmic swing.
The night bird's chirping melody,
The whippoorwill's sad tune,
The mocking-bird's grand opera airs—
All serenade the moon.

Your Star

by Gladys Hutchinson

You have heard the expression "Hitch your wagon to a star." Hitch your wagon there, but be sure you stay on the star! This is what you must do if you ever hope to get anywhere with what you are doing, and particularly with music. Set a high goal for yourself, even higher than you think you can reach, and keep working hard toward it. Maybe you will not only reach it but go beyond it. Then, by that time, you will have learned how to work for a high place in the thing you have chosen to do, and you will quite naturally set for yourself another goal still higher—a star still further away.

All successful people work in this way. They "hitch their wagon to a star" and they stay on the wagon until they reach it, then go on to the star further away. Then they are called a "success."

The Musical Pussy

by P. E. Gerber

The pussy walks on velvet toes; *pianissimo* she goes. She settles down upon the rug, *piacévole*, curled and snug; and when I gently stroke her fur, *cantabile* begins to purr. The ice-box door's *staccato* click she hears, and runs *vivace*, quick, To stand at rest beside her dish and *dolce* beg a taste of fish. When she gets none, her sorry cries *forte* to *fortissimo* rise. The cook says, "*agitato*, scatt!" while *risoluto* sits the cat. *Mysterioso* green eyes glow; she *presto* patters back and fro; The busy cook steps on her tail; *sforzando* then is pussy's wail. And I *giocosamente* laugh to see the puss come *subito* to me, to pounce *scherzando* on some string, while I begin my practicing.

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of August. Results of contest will appear in November. Subject for essay contest this month: "Why I like to play in recitals."



B-SHARP Music Club, Tuscola, Illinois, in costume recital.

Letter Box

DEAR JUNIOR ETUDE:

Our B Sharp Music Club was organized in 1936. Our colors are blue and white, and our motto is "Sometimes B natural, never B flat, always B sharp." We are divided into three groups. The following are some of the programs we have presented: Hänsel and Gretel; Life of Schubert; Mother Goose Recital; Glimpse of Fairyland; Mystic Land of Music; Life of Foster; American Music; Aeroplane Trip Around the World; and many others. A contest is held between our groups for the best attendance record; for memory work; and for practicing one hour daily.

From your friend,

JAMES THOMAS, Secretary,
Illinois

DEAR JUNIOR ETUDE:

Like most of the children who write to you, I am very interested in music; in fact I think it is impossible to express in words my feeling for music. I have been playing the piano for seven years and next year I will enter our school band as a drummer. I find the contests and puzzles in the Junior Etude much fun and have recently entered a contest and the articles and music in THE ETUDE prove interesting. I would like very much to receive letters from others who are fond of music.

From your friend,

Gloria Martocchia (Age 12),
California

Answers to Broken Letter Puzzle in May

1, Staccato; 2, nocturne; 3, rhapsody; 4, symphony; 5, moderato; 6, trombone; 7, overture; 8, sonatina; 9, serenade; 10, fantasia.

Prize Winners for Broken Letter Puzzle

Class A: Loretta Meuer (Age 17), Iowa.
Class B: Scott Tharp (Age 13), West Virginia.

Class C: Jack Linden (Age 8), District of Columbia.

Prize Winners

Class A: Nancy Phillips (Age 16), Louisiana.

Class B: Margaret Fiser (Age 14), Arkansas.

Class C: Lynn Herzog (Age 11), New York.

Answers to Quiz

1, Ireland; 2, Poland; 3, Italy; 4, Scotland; 5, Leipzig, Germany; 6, Swanee; 7, Cuba; 8, Egypt; 9, Bethlehem, Pennsylvania; 10, New York.

Results of "Memorizing Methods" Contest

Margaret Fiser, Arkansas, says she practices starting and stopping any place in the piece. Nancy Phillips, Louisiana, says she goes to a quiet room away from the piano and memorizes mentally.

Nora Stein, New York, looks at several measures long enough to form an indelible picture in her mind.

Margaret Goodman, North Carolina, learns the expression marks when first learning the notes.

William McDonald, North Carolina, tries not to make even one mistake as this would mean extra work later.

Leona Trzebiatowska, New York, plays one measure over and over and continues this way to the end.

Eleanor Neal, Missouri, concentrates, and thinks each note as she plays it.

Marie Manahan, California, takes one phrase at a time and learns it before going to the next.

Betty Faye Miller, North Carolina, has helped her ability to memorize by learning the alphabet backwards.

Norma Jean Prebel, South Dakota, plays everything exactly correct at first and finds she seldom makes a mistake afterwards.

Laura Peck, District of Columbia, says it is easy to memorize if you know your scales and understand what you are doing.

Calvin Seerveld memorizes in three ways so that if one way fails he has two others to fall back on.

Other Honorable Mentions for Memorizing Essays:

Curtiss Darmour, Mat Ann Ottaviani, Shirley Prey, Melvin Kwitzy, Jack Linden, Renee May Council, Winifred Negler, Olinda Fink, Leona Krebeck, Joan Allen, Adele Gacho, Alice Adele French, Emma Fae Brooks, Nancy Joyce Shields, Nancy Silverman, Roxanna Chew, Alison Ann May, Suzy Hines, La Quinta Rogers, Marjorie Bohne.

Honorable Mention for Broken Letter Puzzle:

Nancy Silverman; Kathleen Bertolona; Carol Miller; Curtiss Damour; Malcolm Frager; Laura Peck; Mary Elaine Nelsen; Gene Haney; Mamie Lois Barnett; Dorothy Uebelhor; Barbara Castle; Louise Wright; Maurine Tamisiea; Jane Ritchie; Dolores Lewis; Joanne Winslow; Leona Krebeck; Betty Jean Peters; Renee May Council; Jackie Fitzgerald; Marjorie Scott; Muriel Emberger; Zona Gogel; Roselle Cauchi; Theresa Webber; Eileen Miner; Lorene Scott; Sarah Jane McGregor; Louis Bonelli; Joan Klenke; Beverly Auchmoody; June Mandell; Helen Tate; William Schumacker; Herbert M. Groce, Jr.; Janis Smith; Betty Hyatt.

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THE COVER FOR THIS MONTH—Credit is due the photographer Loder's, New York City, for the photographic portraiture work giving us the two charming youngsters depicted on the cover of this issue of THE ETUDE MUSIC MAGAZINE. The summer garden background was supplied by the photographic studios of H. Armstrong Roberts, Philadelphia.

THESE DAYS ARE IMPORTANT TO THE PRIVATE MUSIC TEACHER—In the calm thinking moments permitted in these days of summer relaxation the private music teacher ought to plan suitable announcements or publicity concerning the music study opportunities he or she will be ready to offer when teaching schedules are resumed in the Fall.

A list should be compiled carefully of every worthwhile pupil prospect within reasonable distance of a teacher's studio. These names should be classified in four groups:

1. The parents of pupils of last season.
2. The students of last season whose music study activities are decided by themselves and who themselves are responsible for tuition fees.
3. The parents of youngsters who should be started in music study.
4. Grown-ups having pianos available in their homes but who do not play.

At least two mailings should be made to each of these groups, the first an advance notice that the regular Fall schedule of teaching will be resumed on such-and-such a date, and a second stating that the teaching term has begun and that there are a few open lesson periods available. These should be moderate sized letters which can be individually typewritten or reproduced in any imitation of typewriting as a form letter or if typing of the letter or the using of a mimeograph or multigraphed form letter is not possible there is no reason why a handwritten letter could not be used. The letter for each group should be of a character applying to that particular group. Obviously, a letter to parents whose children will be resuming lessons would be different than a letter to parents being sent a suggestion that they start their children on music lessons, and the same would be true on inviting grown-ups to resume study as against selling a grown-up the idea of making a beginning in music study. With each letter, of course, should go a regular printed folder giving the teacher's name, studio address, and some information as to the courses of music study offered. Even the folder can be utilized to convey thought to adults on "special courses and materials for aiding grown-up piano beginners to gain a fair measure of playing ability within a relatively short time." Such a paragraph may suggest to parents or others in young pupils' homes the idea of also starting piano study.

It may be, of course, that some teachers have available neighborhood or other local newspapers in which advertising space may be utilized for announcing the opening of the Fall teaching season. Regardless of the use of such available advertising service the publicity program should include mailings of announcements to classified lists, and every advantage should be taken to have a printed folder announcing classes tacked up on the bulletin boards wherever possible in church hallways, parish houses, local stores, libraries, and any other display points.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

August, 1946

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Adventures of Peter the Piano—An Illustrated Story for Children	
Dorothea J. Byerly	.50
The Child Chopin—Childhood Days of Famous Composers—Lottie Ellsworth Coit and Ruth Bampton	.20
Eighteen Hymn Transcriptions—For Piano	.45
Kohlmann	.25
Let's Play.....Ella Ketterer	.25
Mother Nature Wins—Operetta in Two Acts for Children.....Shokunbi-Wallace	.30
Selected First Grade Studies—For Piano	.25
Lawton	.25
Ten Etudes in Thirds and Sixths—For Piano.....Mana-Zucca	.25
Themes from the Orchestral Repertoire—For Piano.....Levine	.40
Tunes for Little Players—For Piano	.25
Robert Nolan Kerr	.35
You Can Play the Piano, Part One.....Richter	.35
You Can Play the Piano, Part Two.....Richter	.35

With all these publicity preparations teachers should not overlook getting music supplies well in advance to be ready for first pupils. The THEODORE PRESSER Co. (Philadelphia 1, Pa.) "On Sale" Plan is a big help in this direction, and for those piano teachers who have not as yet joined the ranks of those teachers who have found it profitable to include grown-up beginners in their enrollments, it would be well for them to ask the THEODORE PRESSER Co. to send for examination with return privileges some methods, studies, and pieces which many teachers have found result-producing with grown-up beginners.

TUNES FOR LITTLE PLAYERS, For Piano, by Robert Nolan Kerr—Teachers of very young beginners who have used this author's LITTLE PLAYERS will be gratified to learn that a sequel to the first book has been prepared. Elementary musical notation and the establishment of correct playing conditions are continued in this work, together with "Finger Parades" to provide exercise material preceding the charming original tunes making up the book. Special attention is given to note identification, keyboard freedom, and the development of rhythm by counting and tapping. Attractive illustrations provide additional appeal to the young pupil.

A single copy of this new book may now be reserved for delivery when published at the low Advance of Publication Cash Price of 25 cents, postage prepaid.

LET'S PLAY!—A Piano Book for Young Beginners, by Ella Ketterer—Along with a fine musical background and a number of years of special success with piano pupils, Miss Ella Ketterer possesses the rare gift of being able to write attractive, easy piano material which not only has melodic appeal to pupils but which contains such special attributes that aid the teacher in guiding the pupil's progress. It hardly seems possible that there is in America today a piano teacher who is not well aware of the excellence of the piano pieces suitable for pupils in the earlier grades which have been written by Ella Ketterer or who is not familiar with her widely known ADVENTURES IN MUSIC LAND and several piano study works.

It is especially gratifying to see coming from such an able and gifted creator of piano materials a little book especially for the piano beginner of kindergarten or primary grade years. These beginners in the period between 5-7 years of age need different attention than youngsters a few years older, and from the very first page it is apparent that this book is going to help many teachers with successful handling of young beginners just as Miss Ketterer has enjoyed success in using this material with her own younger beginners.

There is something to play beginning in the very first lesson, and although the pupils are not burdened with too many explanations there is sufficient attention given to needed details like time values, etc., to lay a good foundation for the future musicianship of the little beginner. All-in-all the study material in this book is so attractively presented with the titles and with rhythm aiding words for most of the music as to make it seem like a collection of enjoyable little pieces for the youngster's first start at the piano keyboard. While in preparation a single copy of this book may be ordered for delivery when published at the Advance of Publication Cash Price of 25 cents, postpaid.

MOTHER NATURE WINS, An Operetta for Children, Libretto by Mae Gleaton Shokunbi, Music by Annabel S. Wallace—Music supervisors, music teachers, and elementary grade teachers who are always alert for new materials in planning the musical programs for the coming year, may still place their pre-publication order for a single copy of MOTHER NATURE WINS. This children's operetta (for elementary grades) is complete in two-acts, requiring but one scene which may be staged either simply or elaborately depending upon the adaptation of the stage directions found in each copy. The cast requires five solo voices, a chorus for unison and two-part singing, and a dancing chorus. (Complete directions are included.)

The special Advance of Publication Cash Price is 30 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE, For Piano, Compiled and Arranged by Henry Levine—Some of the choicest numbers of the orchestral repertoire comprise this delightful album for the average good pianist. Here are twelve colorful theme selections from the tone poems, preludes, suites, and ballets which are most popular with orchestra audiences. Those who follow Presser publications associate the name of Henry Levine with ingenious and expert arrangements of piano and other concert material, and especially with his recent transcriptions of themes from operas, piano concertos, and symphonies for the use of the pianist of fair attainments.

A copy of this fine collection may still be ordered at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale of this book is limited to the United States and its possessions.

THE CHILD CHOPIN—Childhood Days of Famous Composers Series—by Lottie Ellsworth Coit and Ruth Bampton—Musicians generally agree that the lyrical melodies of Chopin have greater appeal to young musicians than any other composer's works. This seems a bit paradoxical since Chopin did not write children's music as such. We naturally think of the great Pole's works in terms of the virtuoso pianist. This sixth book of the Childhood Days of Famous Composers Series entitled THE CHILD CHOPIN, is an answer to the young pianist's desire to play Chopin melodies. Its contents are arrangements for pupils between the ages of five and twelve. As always the authors make arrangements which, while easy, retain qualities from the composer's original work.

The young pianist will find arrangements of Nocturne in E-flat; Waltz in A-minor; Prelude in A; Theme from Ballade in A-flat and the Butterfly Etude. An easy duet arrangement of the Military Polonaise is also included. Piano teachers and public school music supervisors can use this new book with equal success either as piano literature or as history and music appreciation in the early grades. They will find valuable suggestions for making a miniature stage and ideas for presenting the story of Chopin's life as a play.

One Copy to each customer may be ordered now at the Advance of Publication Cash Price of 20 cents, postpaid.

SELECTED FIRST GRADE STUDIES FOR PIANO, Compiled by David Lawton—Such composers as Bilbro, Bugbee, Parlow, Köhler, Streabbog, and Gurlitt have contributed to the unusual selections of early grade studies in this new book for the Music Mastery Series. These supplementary studies do not go beyond grade one-and-a-half. Easy keys, simple rhythms, single notes in each hand, easy arpeggios, three-tone chords, left hand melodies, a few "thumb under" passages, and practice in legato and staccato phrasing characterize the selections. Titles such as The Echo, On the Way to School, The Hop Toad, Hide and Seek, Copy Cat, and Sledding find a responsive chord in children and start them on the road to interpretation.

Since this book will be withdrawn from the special advance offer next month, this is the last opportunity to order a copy at the low Advance of Publication Cash Price of 25 cents, postpaid. The book is available only in the United States and its possessions.

EIGHTEEN HYMN TRANSCRIPTIONS, For Piano Solo, Arranged by Clarence Kohlmann—Hymn transcriptions for the piano are generally of two extreme types; they are either too ornate for the average pianist's ability or they seem to lack the richness of tone, variety, and color necessary to win popular approval.

However, the late Clarence Kohlmann, organist for many years at the huge auditorium at Ocean Grove, New Jersey, had that rare ability of injecting the right amount of color, variety, and fullness of harmony without destroying the original dignity and identity of the hymn. Sales of his two previous piano volumes **CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO** (75¢) and **MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR THE PIANO** (75¢) as well as his recently issued **ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS** (\$1.00), all indicate the tremendous enthusiasm for his style of hymn transcriptions. Present orders for this newest album, again attest to his success and popularity.

Many of your favorite hymns, such as *Holy, Holy, Holy; My Faith Looks Up To Thee*, and *All Hail the Power of Jesus' Name*, are included in this new collection of eighteen hymn transcriptions.

Previous to publication a single copy may be ordered, for delivery as soon as issued, at the Advance of Publication Cash Price of 45 cents, Postpaid.

TEN ETUDES IN THIRDS AND SIXTHS, For Piano, by Mana-Zucca—Widely known for her melodious songs, many of which have reached a high peak of popularity, Mana-Zucca, versatile musician that she is, has also composed many fine piano solos and studies. This new collection of pieces, a worthy addition to her already long list of educational numbers for piano, is to be added to the *Music Mastery Series*. Third and fourth grade in difficulty, the pieces, in double notes, provide interesting practice work for both hands. Written in a variety of keys and rhythmic patterns, these studies will meet with the approval of teachers seeking the better class of instruction materials.

While this book is in preparation, one copy to a customer may be ordered at the special Advance of Publication Cash Price of 25 cents, postpaid.

YOU CAN PLAY THE PIANO! A Book for the Older Beginner, In Two Parts, by Ada Richter—The immediate response to our first announcement of this long-awaited book has been very gratifying. Piano teachers are well aware of the general usefulness of Ada Richter's piano materials, and the announcement that she has prepared a new book especially for the older beginner is being welcomed by teachers who have used her books.

The "older beginner" includes the Junior High School age pupil or the mature adult who wants to "brush up" on his music. The author presupposes the student's familiarity with the fundamentals of music and prescribes interesting work at the keyboard from the very first lesson. Many new arrangements of favorite folk tunes from Europe and the Americas are included, as well as adaptations from Brahms, Strauss, and Stephen Foster. Unique cartoon drawings provide the entertaining illustrations.

An order for a single copy of either or both parts may be placed now at the special Advance of Publication Cash Price of 35 cents each, postage prepaid.

THE ADVENTURES OF PETER THE PIANO, An Illustrated Story for Children, by Dorothea J. Byerly—Here is a clever book of interest to piano pupils. Unlike most of our publications, it is in no wise a music book nor an educational one; it is just a highly entertaining story with illustrations. In it we find Peter, a piano with a personality, standing idly in a dark, dingy warehouse, lamenting his thick coat of black paint. With the help of a magic three-legged spider Peter changes color and is taken to a dance hall, where he soon wearies of his harsh treatment. His next home is aboard ship, but he turns out to be a poor sailor and is no more content than he was in the dance hall. Finally his troubles come to an end when he finds happiness in the home of a little girl who plays beautiful music on him.

The book might almost be called a story in pictures, for it is expertly illustrated and contains sixty-nine drawings in color. The book may be used in the kindergarten and primary grades as a story book or as a book to stimulate interest in music. It is a satisfactory book for home use, for the child will want to hear the story and look at the pictures again and again. **THE ADVENTURES OF PETER THE PIANO** is primarily a book for children, but the art work is so engaging that it will delight the older pupil and the adult as well.

This special publication is the perfect book for awards and gifts. Every piano teacher will want to reserve a copy at the special Advance of Publication Cash Price of 50 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—During this month there will be placed upon the market two new books, announcements of which have been made in these Publisher's Notes for several months past. Following the usual procedure this note cancels the special advance of publication cash price at which these books have been offered. Copies now may be obtained from any music dealer, and from the Publishers for examination on the liberal terms extended music teachers and professional musicians.

Eighteen Choral Preludes for the Organ (Bach), Compiled, Revised and Edited by Edwin Arthur Kraft—is the latest volume added to the well-known *Presser Collection*—(Vol. 350). By adapting these immortal compositions of the great Johann Sebastian Bach to the resources of the modern organ through a scholarly approach to fingering, pedaling, phrasing, and registration this renowned "Bach authority" presents to the discriminating organist a rich repertoire, in convenient and inexpensive form, of recital material and of music for the church service. Price, \$1.50.

The World's Great Waltzes, Arranged for Piano by Stanford King—is a collection of graceful dance music selected from outstanding contributions of noted composers, such as the Strauss family (Johann Sr. and Jr. and Oscar), Waldteufel, Lehar, Ivanoyici, Becucci, etc. The arrangements are well within the playing capabilities of the average piano pupil who has progressed as far as the third grade in piano study. Mr. King also has eliminated the unnecessarily long "Introductions" which at the time most of these waltzes were composed seemed to be necessary, but which today frequently are omitted in modern orchestral performances. Price 75 cents.

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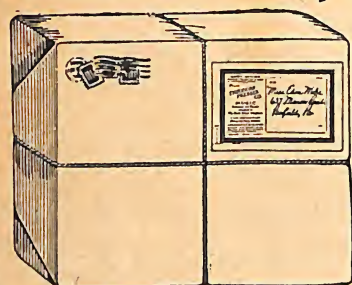
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Was Wagner Influenced by Schubert?

(Continued from Page 470)

the world's greatest melodists, was, even in this, slow in finding himself. "Rienzi," and "The Flying Dutchman," show him possessed of a precocious knowledge and mastery of orchestra writing, but much of the melody is poor; and even in "Tannhäuser," which shows a considerable step forward, he was far from having "arrived," as is best illustrated by a comparison of that early writing with the later revision of the Bacchanale for the Paris performance many years later. His development in the intervening years was almost unbelievable.

But his vocal writing was, even at the beginning, far superior to that of the symphonists, Haydn, Mozart, and, especially, Beethoven, who could never free themselves entirely from the instrumental point of view and who, at times, even showed contempt for the proper accentuation of words and syllables. If Wagner was anywhere influenced by Schubert, it was in this. Not only was Schubert careful to bring his vocal line into perfect accord with the rhythm of the verse, but, in dramatic passages, he was able to find a musical interpretation to accord with the meaning of the word.

And Wagner gradually attained to this after passing through a youthful phase of grandiose periods, German brass-band effects, and male choruses that suggested a Teutonic counterpart of our own cherished barber-shop quartet. It is curious to note, however, that, different as they were in the whole course of their development, Schubert and Wagner had similar early concepts of orchestral effects. The entirely unplanistic tremolo used by Schubert in his piano accompaniments was adapted by Wagner to give orchestral "motion" without the employment of counterpoint; and the nature-music with which, in the *Erl King*, Schubert may be said to have started his career, has its counterpart in Wagner's youthful, but magnificent, overture to the "Flying Dutchman," and, later, in the storm music of the "Nibelungen Ring," the *Forest Murmurs*, the *Magic Fire Music*, and the supremely conceived expression of the gently-flowing Rhine at the beginning of "Das Rheingold."

In conclusion let us mention two further apparent similarities of thought as illustrated in the above example from *The Young Nun*, and in the following from Schubert's setting of that mysterious psychopathic ghost-tale: "Der Doppelgänger":

Ex. 4 Slow



These bars are repeated over and over again throughout the song, like Wagner's "Leit Motives," the voice part being a sort of recitative. Notice, particularly, the plaintive, pathetic effect of the descend-

ing half tones, similar to those in *The Young Nun* example, and used innumerable times by Wagner, especially as a variation of the song of the *Rhine Maidens* at the opening of the third act of "Götterdämmerung." Note, also, in *The Young Nun* example the descending diminished fifth of tragic import in the bass, with its strange effect of mystery and horror. Debussy introduces something similar in his *Clouds* with even greater effect of a dream-like search for the infinite, and Wagner employs the interval in a great variety of ways.

Schubert, however, was the innovator. To him belongs the honor of having made the first voyage of discovery into this unknown realm of the expression of human emotions. Let us give him his due.

The Need for Leadership

(Continued from Page 423)

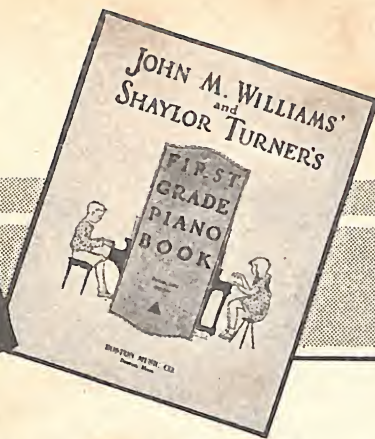
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By studying leaders who have swayed great peoples at times of crisis, you will find that the real leaders have something far more than personal magnetism and showmanship. They have possessed human understanding, clear reason, sound judgment, and giant confidence. There is need now, in America, for more and more leaders in music. Lowell Mason, George F. Root, Theodore Thomas, William Mason, Theodore Presser, and in our own day, Dr. Frances E. Clarke, are among the pillars of fine leadership who have been the foundation of the present high standard of music in the New World. Younger leaders with fine musical training, unselfish motives, energy, and power to meet the great problems of the atomic and electronic age, who possess understanding, prudence, wisdom, and experience but who are not alienated from the high spiritual concepts and noble faith of their ancestors, are now rising in the land. To them belongs the responsibility of America's musical greatness of tomorrow.

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by Ruth Harms

If I could unlock with these magic keys
Of black and white, the mysteries
Of sound within this treasure chest,
And cast upon the world's broad breast
Jewels from my finger tips,
Like kisses tossed from fairy lips,
No Lamp of Genie could compare
With riches deeply hidden there,
Within this chest I can't unlock
I brush the keys, they seem to mock
My untrained finger tips,
Tears fill my eyes and salt my lips.



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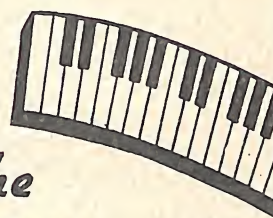
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